

Design

MARCH-APRIL ★ 1954

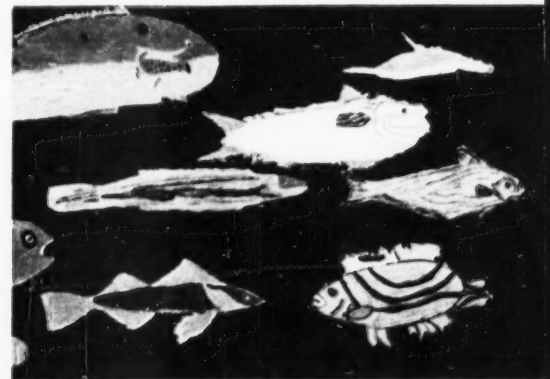
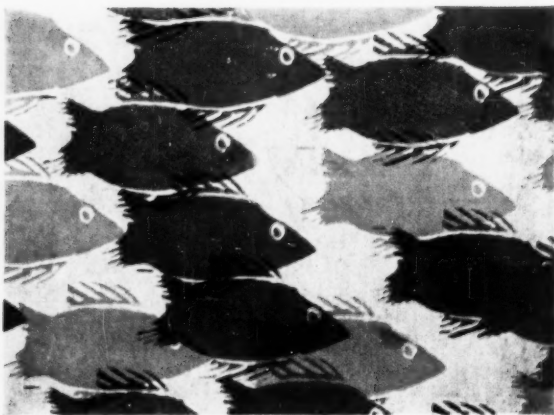
the creative art magazine

FOR ART TEACHER, STUDENT AND CRAFTSMAN



"THE LITTLE PRANG GALLERY"

Experiments In Design By Very Young Artists



this issue

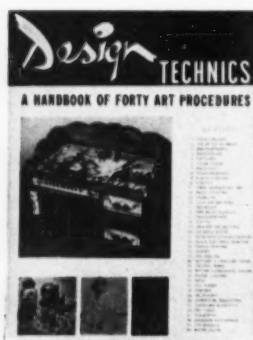
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EDUCATOR'S PIPELINE

a column of odds & ends of interest to you

conducted by MICHAEL M. ENGEL

CATHOLIC SCHOOLS ENROLLMENT UP: The Office of Education figures for 1953 are now in. The 1953 total for enrolled students in Catholic schools is 3,800,000, an increase of a half-million in the past two years. Of these, about 3,000,000 are at the elementary level, 736,000 in secondary schools. Which means that parochial schools now face the same bugaboo as their public school cousins—overcrowded classrooms. This, in spite of the largest building program in parochial school history—six hundred new schools in the past three years.

COSTA RICA—PLENTY OF ROOM: In sharp contrast to the overcrowded facilities in U.S. education comes the report that little Costa Rica has just opened its 2,000th school. That adds up to a school for every 450 inhabitants.

MORE SOURCES OF PHOTOS FOR EDUCATORS: New sources from which you may order photos for educational purposes at little or no cost:

Panoramic shots of nature subjects, from: *National Parks Service, Washington, 25, D. C.* On loan at no charge. Write: attention Mr. Evison.

Large variety of subjects including historic, scientific, medical, from: *Editorial Division, Smithsonian Institute, Washington 25, D. C.* Cost is 40c per 8"x10" print.

Prints dealing with every phase of United Nations organization (including educational & classroom material) may be had from: *Photographic & Visual Information Section, Room 989, United Nations Bldg., N. Y.* Because there are well over 35,000 photos on file, a free catalogue has been compiled to help you in choosing. Both catalogue and photos are free. For specialized photos dealing exclusively with adult and elementary education throughout the world, write to: *Films Division, UNESCO House, 19 Avenue Kleber, Paris, France.*

ART SUPPLIES BOOM: Sales of art materials this past year reached the staggering total of \$200,000,000. A good part of the parade of dollars is due to that educational nemesis, painting by the numbers. (i.e. color-square #1 and #16 with red, then use blue on #5, #8. . .)

DEADLINE FOR TOLERANCE: Social and professional fraternities at Columbia University must end discriminatory practices by October 1, 1960. After that date no individual may be barred from membership for reason of race or religion. The ruling is causing anxiety among many Greek letter houses on the campus. On a larger scale, the Defense Department has ordered that all racial segregation must terminate in schools on army posts by the fall of next year. (Previous White House announcement was that the new ruling would go into effect last fall, but a two year postponement was granted to iron out problems connected with the change in policy.)

NEA HEADQUARTERS EMERGING: Bricks are flying and dust is rising as wrecking crews tear down the garage-annex of the present NEA headquarters to make room for the new Center which will house this important organization. Total outlay for the construction will come to \$5,000,000.

please turn to page 148

Crafts Directors Wanted!

for civilian positions with Army Crafts Program in Germany and France. These are applicants' basic requirements: U.S. citizenship, age 24-40, college degree with major in Arts and Crafts; demonstrated proficiency in directing a comprehensive program including ceramics, graphic arts, leathercraft, metalwork, model building, photography, woodwork. Salary \$3410 to \$4205, based on experience. Submit application on Standard Form 57 "Application for Federal Employment" (available at any 1st or 2nd Class Post Office) to:

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LETTERS TO THE EDITOR

"DEAD AS A DODO" BATTLE WAGES

May I congratulate the anonymous writer of "Dead As a Dodo" in the Jan.-Feb. issue of your magazine? Would that there were more teachers of art with his sane and courageous attitude! It seems to me that many programs stressing the free and "permissive" attitude actually *teach* very little. A sound understanding, for a group of average children, among whom there are but a few potential artists (if any) seems more valuable to me than endless "self expression." This article has given me the courage to express some of my own ideas on art for public schools, and I am enclosing an article for your consideration.

Olive M. Thayer

Cummington, Mass. Public Schools

See Mrs. Thayer's feature on page 163.

Just read the article, "Dead as a Dodo" . . . public school art education is not primarily concerned with training artists; the concept of progressive teaching methods, as delineated, is very narrow. Although (the author) is bound to meet stupid people, it is no reason for shooting the human race. If you would care for an article in rebuttal, I shall submit it.

Aylsworth Kleihauer
Supervisor, Art

Los Angeles Board of Education

Mr. Kleihauer's feature appears on page 155.

About two-thirds of the way through the article, "Dead as a Dodo", is a statement which alarms me a great deal. That statement is that the author will probably leave the public school system and pursue another means of making a living. Let me urge you most vigorously to do nothing of the sort. You have no idea how many people in public school work believe as you do about the teaching of art and other "phases of progressive education." You are completely right in your contentions and you are not alone in making them. I, for one, make them continuously. It may be, although I do not think so, that we are voices crying in the wilderness. If so, let's continue to cry!

Edward W. Lighton, Principal
Washington Jr. High School
Albuquerque, New Mexico

I think your "Anonymous, M. A." author is using his head in remaining anonymous. Any young art teacher who doesn't want to be dismissed for seeing fallacies in the present idiotic vogue for passing incompetence under the guise of progressive methods, has to go underground. I know; I spoke up myself as a third year art teacher at a junior high school.

Robert Shaw
textile artist
New York City, N.Y.

I didn't think anyone in this whole wide world—particularly an established art instructor with a Master's degree—agreed with me that today's educational methods have become a sort of dilettante, closed corporation, to whom honest, practical training is anathema. I am no art teacher myself, but I did earn a living as a fine artist for many years. I can remember the training we received in our university's department of art; this was in 1935, when the term "progressive education" was becoming a popular cliché. At that

please turn to page 148

DOODLE-DO BOARD

unusual work-top table made from slate
is practical for playroom or office

SO simple an idea, it's a wonder the Doodle-Do Table wasn't thought of before this! You'll find it handy for your studio, office or playroom and you can build your own in one shop session.

All you need is a piece of slate or similarly surfaced chalkboard and the base of a discarded coffee table. Round the corners of the slate to prevent snagging, affix it to the base and you're ready to use this versatile item. It's a wonderful gadget to use for impromptu planning conferences. Using white or colored chalks, you can sketch ideas to your heart's content without the necessity of expensive paper. Alterations are made in a moment with a blackboard eraser.

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In larger size, businessmen use the Doodle-do Board to explain detail work to clients and associates. (Below: Paul Williams and visitors at his office in American Crayon Company try out the board.) The base can be constructed with pressure nuts and bolts so it may be folded to a compact unit for storage or portable purposes. ▲

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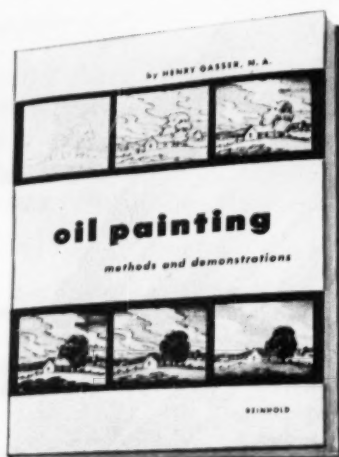
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See the article based on this book
it's on page 160 of the current *DESIGN*



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LETTERS TO THE EDITOR:

continued from page 146

time, art teachers who managed to hold onto their jobs during the depression, lived in daily fear of being bounced for any departure from the dictum handed down by their supervisor. Consequently, we students were taught *not what the teacher believed*, but what he was told to believe. As a result, the effete, pipe dream methods then being imported from European culture centers, were crammed down our throats. We never did learn much about tools, techniques and how the old masters achieved their high level of attainment, but—man!—did we hear about "philosophy of education . . . !"

L. M. Palmer
Chicago, Illinois

EDUCATOR'S PIPELINE:

continued from page 145

KOREAN VET DEADLINE: August 20, 1954 is the last day for enrollment under the Korean GI Bill. This means that Spring term is the last opportunity, unless the veteran plans on going to summer school.

CONVENTION ANNOUNCEMENTS: The Biennial Convention of the National Art Education Association will be held in Cleveland, April 11-16, 1955 (next year.) Advance warning is being given to help members of the regional sections plan accordingly . . . The Western Arts Association meets at Grand Rapids, Michigan, April 11-15, 1954. Complimentary copies of this issue of *Design Magazine* will be given away (at American Crayon Company's exhibit.) If you will request a copy while there and introduce a friend to this magazine it will be appreciated. . . The N.Y. State Art Teachers Association will hold its convention at the Hotel Seneca in Rochester, April 30 thru May 1. The theme: "Art as Visual Communication". Attending members will take advantage of the neighboring facilities of Eastman-Kodak Co., world's largest film and camera maker.

CERAMICS COMPETITION: Readers in Idaho, Washington, Oregon, Montana and British Columbia are invited to enter the 5th Annual N'West Ceramics Show, to be held in Portland, Oregon from May 13—June 12, 1954. Entries must be forwarded between April 12-16. Media: pottery, enamels and ceramic sculpture. Prizes and jurors to be shortly announced. For full information write: *Oregon Ceramic Studio, 3934 S. W. Corbett Ave., Portland 1.*

GOING AROUND IN ART CIRCLES: New York portraitist, Jane Freeman, has made an acquisition she wouldn't trade for a seat on the Stock Exchange. It's a chair from the studio of Rubens, the great Flemish painter . . . The newly renovated Metropolitan Museum of Art has finally restored Rosa Bonheur's famous painting: "The Horse Fair" to the light of day. It had been consigned to the cellar . . . The East may have Grandma Moses (who never painted until she was seventy), but the Seattle Art Museum recently held a retrospective show for Myra Wiggins, who, from the vantage point of 83, can look back at sixty years of uninterrupted painting! . . . Among negro artists, the name of Henry O. Tanner stands out like a beacon. His paintings now hang in the Luxembourg Gallery, the Art Institute of Chicago and many other collections, but this unhappy expatriate died in Paris, never knowing that fame had finally caught up with him. . . Henry Gasser, Director of the Newark School of Fine & Applied Art, (and author of the article on oil painting in this issue of *Design*) is busily at work on another book dealing with watercolor technique. . . Know which was the first true skyscraper? It was designed by the firm of Howell and Hood, just prior to the Columbian Exposition & World's Fair. The building? The Tribune Tower, in Chicago.

SURVEY ON RETIRED TEACHERS: Retired educators are happier in their post-employment life than most other municipal employees, according to a study by the N.Y.C. Mayor's Advisory Committee. The percentage findings among 500 polled: 55% of male teachers found retirement satisfactory compared to 36% of other city employees. 61% of retired female educators reported they enjoyed their new status as compared with 38% of those in other municipal functions. The largest percentage in either category who reported themselves satisfied were found to have 5 to 9 other activities to occupy their time, compared with the dissatisfied element who usually had only one or two other activities.

JOBS AVAILABLE THRU ARMY CRAFTS PROGRAM: Art teachers and craftsmen are invited to apply for positions both in the U.S.A. and abroad in the Army's new craft program. Salaries will range between \$3,410—\$5,060 annually. Full information by writing to: Overseas Affairs Division, Office of Civilian Personnel, Secretary of Army, Washington 25, D.C. (See advertisement, page 145.) ▲

THIS MONTH'S COVER

The unique experiment in design conducted by Henry S. Schulke, using some forty youngsters from the Cleveland public schools, is the subject of both our front coverpiece and a report on the class which appears on page 157 of this issue. No attempt was made to screen the children for talent; they were picked at random. The purpose: to determine how well young people can grasp the principles of new media and translate this guidance into valid design forms. The experiment was held under joint auspices of the Cleveland Museum and The American Crayon Co. ▲

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VOLUME 55 • NO. 4

MARCH-APRIL, 1954

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Herbert Block
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HEADLINE DESIGN:
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Highly recommended for anyone who plans editorial or advertising layout and wants to see hundreds of striking ideas in using type and artwork. Fully illustrated. The author, Instructor in Layout at Northwestern University's famed Medill School of Journalism, has done a distinct service for editors and advertising artists.

★ Subscriber's price: \$3.50.

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ART SCHOOL SELF-TAUGHT:
Greenberg Publisher

Price & Bishop
Retail Price: \$4.95

Mattack Price and Thornton Bishop's successful book to supplement school training for the busy aspirant in fine and commercial art. Deluxe-sized, 500 illustrations.
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STORY OF PAINTING FOR YOUNG PEOPLE:
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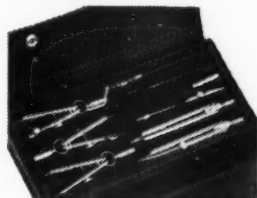
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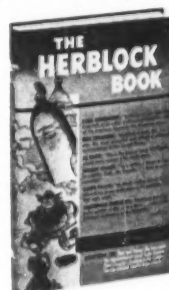
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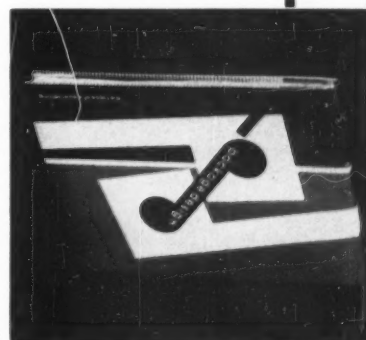
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THE STUDENT LOOKS AT LIFE

a guide for teachers on the secondary art level

THE many problems facing youth today are creating a situation of confusion, uncertainty and frustration. Not alone through these factors is youth concerned, but the consistent emphasis by public and press on its depravity through delinquency, vandalism, and other social misdemeanor has resulted in a lack of recognition of youths' finer aspects and qualities.

We wonder whether sufficient attention is being given to the contributions that youth is making in this complex world. While education must concern itself with the stern problems of survival, it is equally important that the spiritual factors residing with human beings are allowed full expression.

Perhaps we have underestimated the power of expression of youth today, not always realizing its ability to absorb hidden meanings, and sometimes to rise to surprising heights of creative expression. The growing processes of creativity have been the result of the ability of art educators to tap the source of power within the individual. It has not been the result of emotional outbursts of frenzy and undisciplined bravado, but is rather, due to a process of build-

ing up and correlating ideas into significance. It has brought about a fusion in the learning process, because art educators have attempted to be realistic, not only toward the problems of education, but toward the problems of life. If we sift the evidence through statements by important national bodies, we are inclined to think that our citizens are ready to accept an expanded art program in the schools to be made available to all. The supreme organization of living can only be made possible when we secure balance in this educational experience through training in the perception of beauty and creative power.

How does youth look upon the world today? We can see it via the many and varied types of expression to be found in our schools. Our current training of students in observation and visual judgment has done much to help build this confident expression characteristic of much of the work done by the youth of today. To be such, it always needs an inspired teacher to save it from becoming stereotyped, but we art teachers can plant the seeds early and help nourish their vigorous growth.

Unfortunately, many secondary school stu-

by ALFRED HOWELL

Directing Supervisor of Art
Cleveland Board of Education



3. "WINTER PLAY";

Glenville High School

dents have been so caught in a mesh of educational conformity that the opportunity to project themselves creatively has been thwarted.

Our secondary school students today are serious young people. They search for the underlying causes which affect our mode of living, and are concerned with the effects the tragic circumstances of war are likely to have upon their own lives. They are vitally concerned with world happenings and how they affect the economic, cultural and spiritual values of life. It is only natural then that the feelings and insights of students should be influenced by those things which are not only affecting their present outlook, but also that of the future. This is made clear when we examine their creative art.

Let us look at Figure 1. (Frequently we are surprised at the largeness of conception of some of our students!) The almost unsurmountable obstacles of Korea's "Heartbreak Ridge" as interpreted by the student here, become a symbol of struggle and suffering. The student's technique to achieve this goal is an interesting combination of the literal and the symbolic. The tragic emphasis is intensified through the overpowering scale of "Heartbreak Ridge" and the size of the fighting force. Geographically unpassable approaches are made to appear more forbidding and the drama of the sky seems to intensify this feeling. It is interesting to note the climax through the figure at the top, silhouetted against a sinister sky. We see a vitality in the handling of the media which suggests a genuine projection of the student into a subject by which he is deeply moved. It is not a literary statement, but the result of a deeply felt understanding of the tragedy of this historic event.

Generally speaking, art-educators might encourage their students to begin by making small, thumbnail "visuals", in order to see the basic creative idea. From this point he will naturally develop his sketch to larger scale. The *mood* of the subject is of paramount importance in the beginning. The consistency of treatment through which our artist establishes a relationship between his large conception and the individual details is important. See that the theme is logically carried out without intruding your own interpretation. There must be no fixity of method; this would only destroy individuality.

If we look at Figure 2 (by the same student) we find a degree of spontaneity and directness in the handling of the composition. He is impressed by the tragic realism of the effects of the war, and nothing remains intact but the clock and human beings. What significance does time and humanity have for this student? Can it be that out of the ruins he sees the rise of a greater hope? We cannot always tell what is in the mind of the student, but neither should we attempt to probe. The subjective aspects of feeling are things which lie within the creative being, and this is outwardly expressed according to the artist's own personality and technique. It is for this reason that young people's art is genuine.

As we look at Composition 2, we feel a kind of monumental grandeur, in spite of its tragic aspects. The highly dramatic aspects of war's destruction are felt in the strong opposition of dark and light and the deathly stillness of the whole scene. There is a sense of climax here, as in "Heartbreak Ridge." The eye is led through a series of transitions toward the light of the sky and this in turn serves to reinforce the gaunt and forbidding aspects of the ruins.

The vitality of expression in the work of many second-



1. "HEARTBREAK RIDGE":

South High School

2. "AFTERMATH OF WAR":

South High School



what price



our people's culture . . .

by RUTH REEVES

reprinted from: "Art Education," the journal of The NAEA

IN a recent account in the New York Times of the meeting of the American Federation of Arts, Stuart Reston said the talk boiled down to three points: "that art in its widest sense is the index of the degree of civilization reached by any given country; that it is a potential national asset, and that much more will have to be done to make it an actual one."

Such a statement constitutes one of the many signs indicating that leaders and organizations in our cultural field, not to mention a public becoming increasingly aware of its need for fuller participation in the arts, are currently preoccupied with questions revolving around whether or not our government is doing enough to give widespread encouragement to the promotion of what one art educator has aptly called the "artistic humanities."

These questions are now coming out in unusually sharp focus as a result of the recent advent of two government documents. The first is the introduction last May of a fine arts bill, H. R. 5397, by Representative Charles R. Howell, companioned by a bill, H. R. 5136, introduced by Representative Emanuel Celler, and sponsored in the Senate by a measure, S. 1109, introduced by Senators Murray, Neely, Humphrey, Langer and Kefauver. These provide for the establishment of an all-encompassing, all-coordinating national arts program envisaging the eventual creation of a Department of Education and the Arts.

keep your eye on Congress . . .
they're talking about
Fine Arts legislation.

The second is a document entitled, "Art and Government—Report to the President by the Commission of Fine Arts". The Commission of Fine Arts is an agency whose seven members are appointed by the President to advise him, the Congress, and all Federal agencies undertaking art activities, on matters pertaining to art. Its present functions are purely advisory; its powers in relation to other agencies are limited; its yearly budget, (around \$21,000) as well as its working staff, are small; its administrative composition consists of one layman, three architects, one landscape architect, one painter and one sculptor. To date the work of this commission has revolved largely around advising in matters concerning the erection of government buildings in the Capital, and the murals and sculpture used to decorate them.)

The Commission's report makes about thirty recommendations for strengthening and improving the art activities of various federal agencies. The Commission opposed any unification of art activities under a Bureau of Fine Arts.

Implicit in the Howell-Celler fine arts bills is the contention, as Leslie Judd Portner stated in his Washington Post article of August 16, 1953, "that the quality and efficiency of art work carried on by the Government is not adequate, precisely because it is split up among so many agencies that there can be no adequate standards maintained, the job being done only as well as funds and personnel of each agency are able to do it. A central coordinating committee, by pooling resources and personnel, could see to it that only the best artists and materials were used, and that the overall program would be an effective one, with no duplication of effort as now exists. This would also in the long run make for greater economy, because of the concentration of personnel and materials."

In connection with the Commission of Fine Arts' opposition to the creation in this country of what would be tantamount to a Ministry of Fine Arts, Mr. Portner goes on to say:

"The Commission's contention that a centralized government agency would ipso facto exert compulsion on the artist and interfere with his freedom of expression seems rather far fetched. Our Department of Education has not required uniform educational methods of American schools; our Department of Agriculture does not require that everyone till his field in the same way. Nor does it follow that a government agency for the arts would insist that all artists paint alike."

From the above it is obvious that currently, when Congressional hearings on the Howell-Celler bills are scheduled, the issues of centralization versus decentralization of the arts implicit in these two documents will be joined. In

please turn to page 178

all DODOS aren't dead



one reader's reply to a controversial article on progressive methods

IN the January 1954 issue of *Design*, the "Anonymous M.A." writer of: "Dead as the Dodo" says several pertinent things about the vagueness of some kinds of art education. I sympathize sincerely with teachers who hear lectures (in the supervisor's office) about "philosophy of education." Being a supervisor myself, I know how dull they can be. But, it is in his last paragraph that he gets to what is really bothering him. What he has to say may bother other art educators too—only in a different way.

Excerpts such as: "Some progressive educators want to brush aside the unimportant 'details'. Competent artists do not. They learn to draw and then they can progress beyond" and: "The fundamentally trained artist has a right to go onward, the progressive incompetent has not", indicate that *Anonymous, M.A.* feels that the end and reason for art in public education is to produce more artists. Even if it were (which it definitely is not) his complete assurance that "drawing" comes first is marvelously appalling.

It may help to understand art education in public

schools a little better if we could try a hypothetical experiment such as this:

Stand on any busy street corner and pick the first thirty-five adults who come along. Herd them into the art room of your school and say: "Now I'm going to teach you art. First we learn to draw."

"What for?", one man asks, "I run an auto paint shop. I want to learn good color combinations."

"That's tough, bud," the hypothetical teacher answers. "Learn to draw an automobile first. Then you can learn color."

Whereupon, because the man is an adult and can't be forced to stay in the schoolroom he says, "Nuts!", and walks out.

As the hypothetical teacher arranges a still life to be drawn, a woman timidly asks, "What about pottery? I'd like to make some dishes."

"We'll draw dishes first," the instructor answers. "This is an art class."

A business man, a little impatient at being detained this way, (time is money), interrupts: "Look, My clerks can't letter a file folder so that you can read it. They have to type it, then it's too small. Is there a simple alphabet they can learn?" The hypothetical instructor glowers. "Sir, a man of your standing in the business world knows that fundamentals come first. In art, drawing is the first step. You want to be an artist don't you?"

"No." the businessman answers, looks at his watch and leaves.

by **AYLESWORTH KLEIHAUER**

Supervisor of Art, Los Angeles Board of Education

please turn to page 184

STYROFOAM SCULPTURE

new art medium with a wide variety of unusual applications

by VICTORIA BEDFORD BETTS

studio of Binney & Smith Co.

YOU'VE seen this new and unusual art material used commercially many times in the past few years and here's your opportunity to put it to practical use for your own projects.

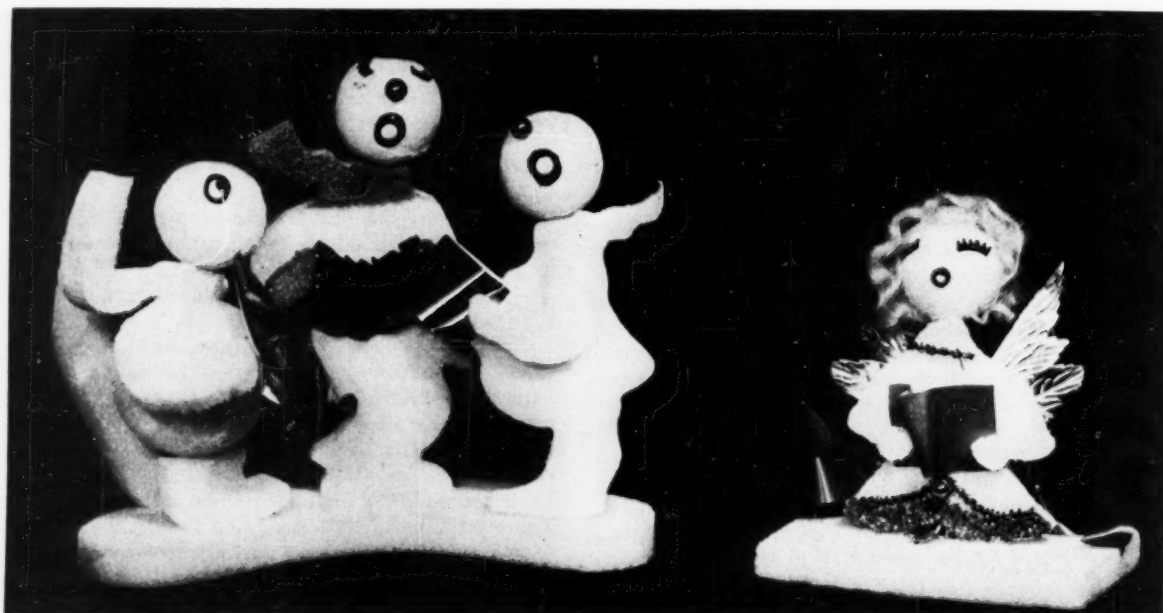
Styrofoam is a delightfully tactile, visually exciting substance which looks like snow. It is lightweight, can be cut easily with a knife or razor, is moderate in cost. It is recommended for carving or similar sculptural work. This Easter you might like to create decorative pieces, using styrofoam alone or in conjunction with other art media.

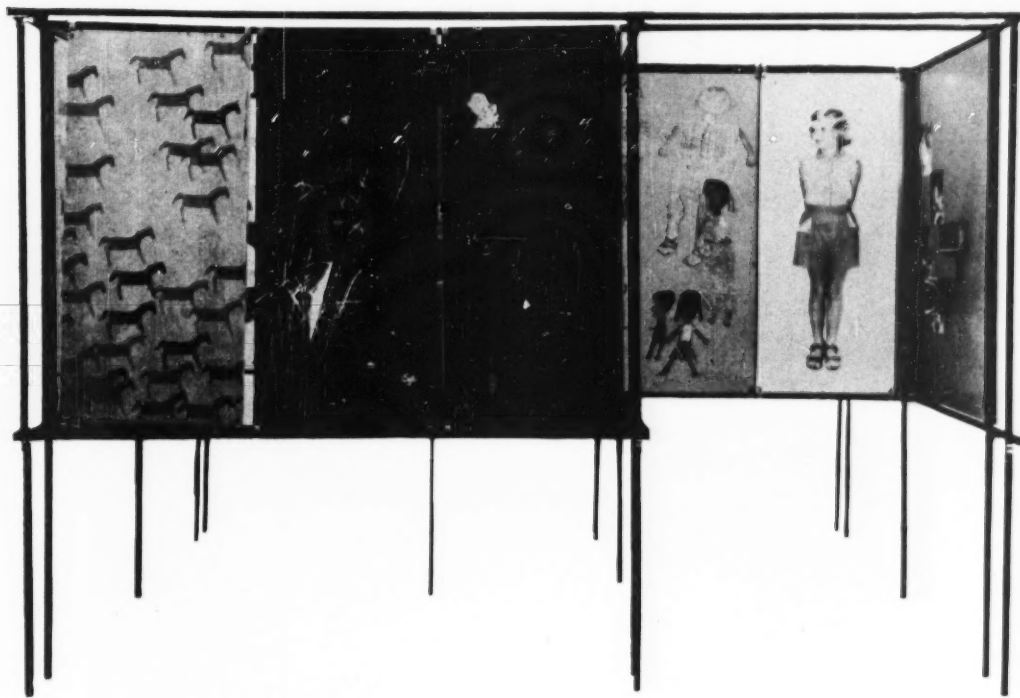
For example, cut-out forms may be combined with painted backgrounds for three-dimensional posters. The material takes glue satisfactorily, or can be joined with toothpicks. It may also be hung from string as mobiles, or affixed to cardboard forms for a project in paper sculpture.

Many department stores would apparently be lost without a quantity of styrofoam to help design their window displays. Puppeteers too have discovered its handy application to their particular craft problems. Because styrofoam pieces can be stuck together with toothpicks, a number of doll heads can be rapidly interchanged without the necessity for undergoing messy removal of adhesives.

Styrofoam is white in its natural state, but it will take coloring in the form of watercolor, tempera or powder paint. Your source of supply: local five & dime stores, which often stock the material and sell it by the cut-out sheet. Florists too usually have it for their own use, but they will be happy to either sell it to you or advise you where it may be secured.

When you have cut out pieces from the block, do not discard the scraps, for they are useful. Shred the fragments and paste them onto pictures for textural effect. ▲





Experiment In Design

cleveland small fry discover they can master advanced techniques

FORTY imaginative children recently proved that even advanced techniques in design can be mastered by youngsters, given the right tools and sympathetic guidance.

Recently, a nationally known art supplies manufacturer joined hands with the Cleveland Museum of Art in holding an experimental class in design for young people. A letter was sent to elementary schools in the lake city, requesting their cooperation in selecting children whose art work indicated interest in design problems. These boys and girls would form the nucleus of a test conducted by designer, Harry S. Schulke. No particular screening was made in choosing them—the first forty children to volunteer, between the ages of seven and twelve, were accepted and the experiment began. Some indication of the excellent work accomplished after a few sessions can be seen on this magazine's front cover.

Among the techniques explored was silk screening, usually thought of as an advanced project. With moderate simplification, the procedures were quickly mastered. The lesson began by displaying examples of silk screen work, then the steps involved were described and illustrated as the

PARTICIPATING CHILDREN were chosen at random.



please turn to page 181

EVERYONE PULLED THE STRINGS

grade students create annual puppet show with 35 co-producers!



DRESS REHEARSAL is held when puppets are assembled. Boy at left is producer.

by **MARGARET D. MACMURTRIE**

COURTESY N. Y. STATE EDUCATION

OUR annual class marionette project has proven to be a cooperative enterprise in which every member finds hours of creative work and pleasure. It has invariably been a happy experience for the sixth grade boys and girls who have helped to present our puppet show. The success of our project depends chiefly on the fact that every member participates. It might seem very confusing when one pictures thirty-five boys and girls working on such a project, but a "step by step" description may make the picture clearer.

We begin our plans for the performance in the fall by

holding discussions on puppets and marionettes. English class work is devoted at this particular time to research, reporting, and discussing many interesting facts about the origin and use of puppets throughout the ages. We read about Tony Sarg and others who have contributed so much to the art of puppetry. The interest is there and now we must put our imaginations to work.

We decide to hold a marionette show. In making our plans, each member of the class decides what particular kind of work he wants to do. To help in making a selection the



BACKGROUND DESIGNS are a separate project in planning.

teacher places suggestions on the blackboard. These may consist of such assignments as play writer, producer, puppet-maker, puppeteer, sign painter, set construction crew, costume designer, etc.

Many assignments are shared by several members of the group. For example, the making and dressing of the puppets attracts many girls who could also help build the stage.

We talk over the actual controlling and talking for the puppets. Who will be the puppeteers? The teacher sometimes prefers that the person who talks for the puppet control that puppet's actions because it results in a smoother performance. The boys and girls who like to act in plays always volunteer, but it should be arranged so that those people who are rather shy in speaking before a group get speaking parts too. The feeling of security which those young people get in speaking for their puppets helps to make them feel at ease in speaking before their classmates and others in the future.

This year we planned early to have a marionette show based on some interesting events in our country's history. Our script writers committee was the first to function. It was not long, however, before all committees were working at top speed and by the time the puppets were made and dressed, the scenery painted, and the puppets strung, the puppeteers had learned their lines and we were ready for



INITIAL STEP: The script is prepared by research team

the first rehearsal. The friendly atmosphere of the classroom, when the different groups were at work, could never be described in words. This in itself made the project worthwhile.

We put on our performances many times. New ideas were added, such as more sound effects, or the actions of the puppets were improved or the costumes remodeled. We were a critical audience, but critical in a constructive way, for it was our own work that we were improving.

Something else was going on all the while our show, "Old America," was in production. Perhaps some members of the class did not realize it; they were too busy learning by doing. It was this: the slower members of the class had gained a great deal of knowledge which would have been impossible to secure in any other way. The brighter pupils had been given an opportunity to go on to greater heights by working to their full capacities in the groups to which they had been assigned and had chosen to work. The original, clever ideas introduced into the presentation by these pupils added a great deal to make it attractive.

As the school year drew to a close the show was ready to be presented publicly. The public consisted of the grade assembly audience and parents and friends. They all came to see our show when we presented it as a part of the open house program of our school. ▲



LEFT: Assembling puppets is a project for students with mechanical dexterity.

RIGHT: The backdrop and property crew is assigned to complete the work originated by other sketching staff.





THE ROUND SABLE is a landscape painter's handy tool for free-flowing details.

the right tools

for OIL PAINTING

by HENRY GASSER

IN order to oil paint properly, you must become familiar with the tools most commonly used to apply paint to the canvas or board. Far too many artists and students use their brushes without having a clear understanding of the purposes for which these tools were designed.

In landscape painting, the family of bristle brushes plays the largest part during rendering. These come in various sizes, ranging in width from $\frac{1}{8}$ " to 2". They are divided into three main categories; long-haired "flats", short-haired "brights" and round brushes. While these bristle brushes do most of the heavy work, being much tougher than sable brushes, the latter are also useful and should be included in your kit. Sables are used for blending paint and for working over wet paint, as their soft hairs will not dig into the underpainting. Be wary of using them carelessly, though; they can make a picture slick and sleazy. Beginners will do well to first master bristle brushes. The choice of size is a personal question, dependant upon your style and the type of painting to be made.

A basic variety might include: #2, #4, #7 in round bristle brushes; Numbers 2,4,6,8,10 in flats and brights. For sable brushes (whose numbers vary according to the manufacturer) we recommend widths of $\frac{1}{4}$ ", $\frac{1}{2}$ " and $\frac{3}{4}$ ". Keep brushes in a jar, point up, when not being used. Keep them clean, eliminating any dried paint between the ferrule and hairs. Wash them in warm water with mild soap, making a lather in your palm and rubbing the hairs into it with a circular motion. Rinse in clear cool water, squeeze out excess water between thumb and forefinger and shape the hairs. Keep old brushes; even when the hairs are pretty well gone the brush can serve many other uses.

THE PROPER USE OF EACH BRUSH

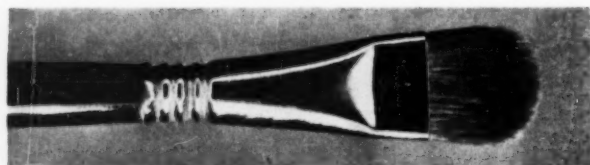
At the bottom of the page you will find ten of the most commonly used brushes and tools adapted for painting technique. Here is how to employ each one shown:

palette knife: use to remove excess paint and to spread it across areas of the canvas. If you make a fair-sized error, the palette knife will easily scrape most of it away. You can also develop a personal technique of using the palette knife almost exclusively for certain kinds of painting, but, as with any technique, do not let it become an obsession.

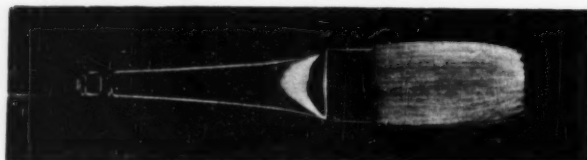
pointed knife: handled carefully and sparingly, the knife can

please turn to page 184

FILBERT



LONG-HAIRED BRISTLE



POINTED KNIFE



PALETTE KNIFE



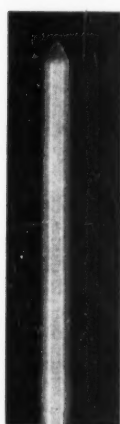
this painting was rendered with use of most of the tools described in the article

courtesy Reinhold Publishing Corp.



WINTER NIGHT:

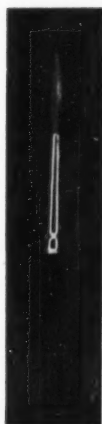
oil painting by HENRY GASSER



BRUSH BACK



FLAT SABLE



ROUND SABLE



ROUND BRISTLE



OUTLINE



SHORT HAIR BRISTLE



EASTER ART FEAST

by EMMY ZWEYBRUCK

how to whip up a tasty dish of lamb and eggs in your art class

ONE of the surest signs that Spring can't be far away is the approach of the happy Easter season. To the jaded eye of the art teacher this inevitably conjures up images of hordes of bunnies scampering over her classroom blackboard and a score of drawing pads, but there's really no reason why stereotypes can't be avoided with a bit of ingenuity. Two refreshingly different art materials upon which young artists and more advanced hobbyists can try their hands are shown across these pages.

Used to painting on hard boiled eggs? For more durable results, try the china and lime nest reproductions of hen fruit. They cost a little more, but the finished product can be proudly displayed and kept for years and years. Skillfully rendered, the art objects are sure fire exhibition pieces to grace even the most discriminating store window display or party table. And to add just the right filip of decorative grace, why not include some cutout animal figures in brightly decorated plastic? Here's how you can create your own holiday favors.

THE EGG AND YOU

Tracing the design on egg: It is important that the surface of the



LAMB AND EGGS make unique holiday favors around Easter time. Hand decorated and then adorned with ribbon or flowers, the set up becomes a party table center piece.

china egg be cleaned to remove dust, fingerprints and grease. As Design Magazine recommends later painting be done with Dek-All, the Dek-All cleaner will also meet your needs for this initial step. Follow cleaning with transfer of the master design onto the egg. (A pen and ink line drawing is first rendered on tracing paper and the back side of the paper rubbed with a "GB"—china & glass marking—pencil. This rubbed side is placed against the egg and the design then traced firmly with an ordinary lead pencil.)

Applying color to the design: Stir your paint thoroughly, then mix desired colors or hues on palette or in a glass jar. Dek-All colors can be intermixed for new shades. Dip your brush into the mixture only half-way. (Never dip to the metal ferrule.) Apply paint in full strokes, leveling out color as you proceed. Allow color to dry for twenty minutes before applying next one alongside. A period of forty-five minutes is recommended for drying before applying one color on top of another.

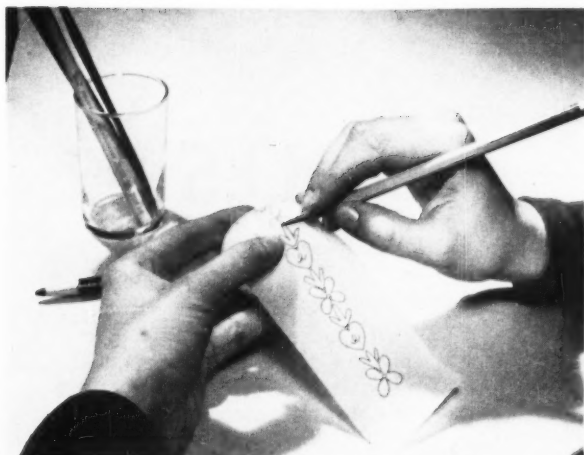
COLORING THE PLASTIC ANIMAL FORMS

As with the eggs, plastic must be cleaned before painting. Only Isopropyl Alcohol 99% should be used on plastic as a cleaning agent. It is available at the drugstore. The master design is once again done in ink and the sketch placed underneath the clear plastic sheet. It may be fastened with masking tape to insure against slipping. The design is then simply redrawn lightly onto the plastic with soft pencil or the painting done without preliminary sketch. Painting procedure is the same as with the china eggs. When the art work has dried, the forms may be cut out with a jig saw or heavy knife.

LIME NEST EGGS

Unlike the china eggs mentioned earlier, lime nest eggs need no preliminary cleaning. Any dirt can be removed by vigorous rubbing with a soft cloth. The decorating procedure is the same as with the china eggs. Lime nest eggs are recommended for youngsters as they have flat ends and may thus be stood up while decorating. They make unusual place cards for holiday parties: the name of the guest may be painted onto them and the "card" taken home as a favor.▲

stenciling your easter favors is done like this . . .

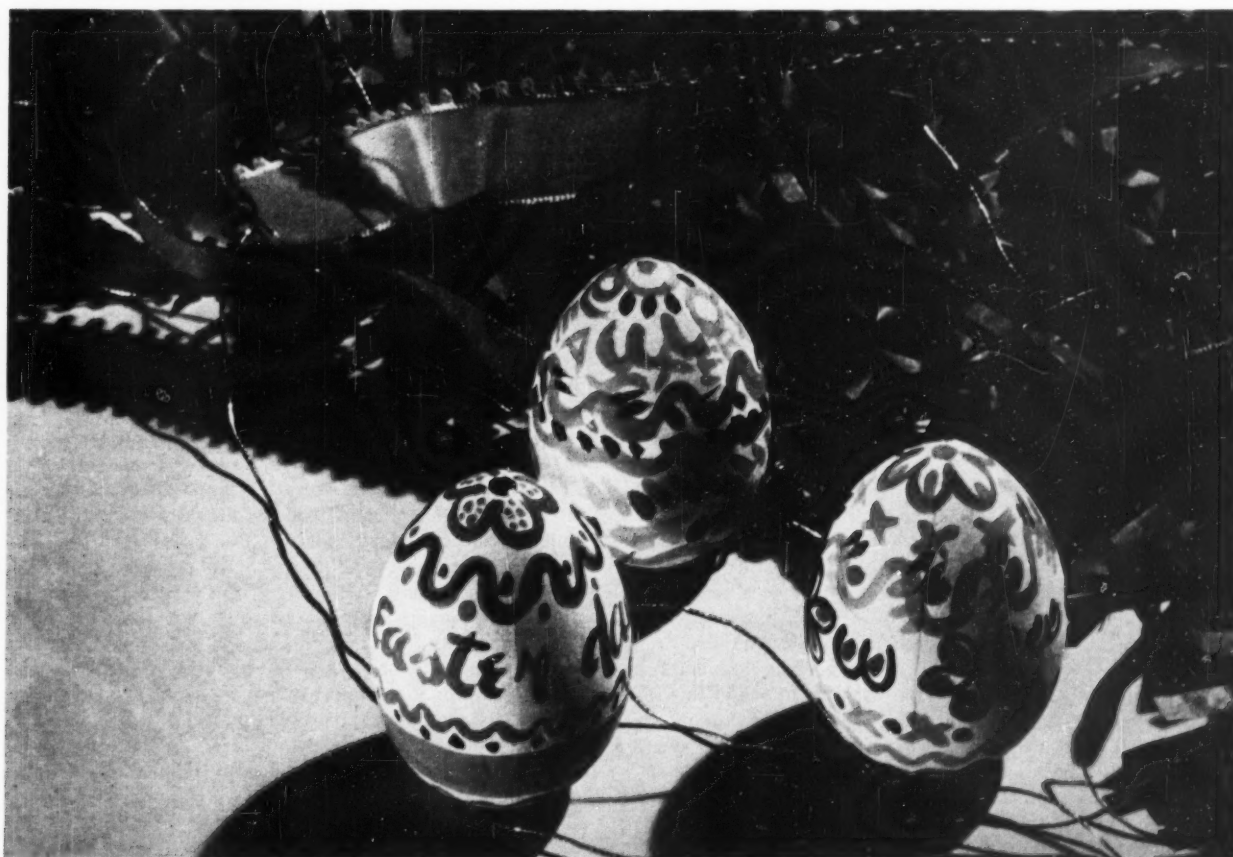


TRACING DESIGN ONTO EGG is done by rubbing china marking pencil over back of tissue paper sketch, then tracing with ordinary pencil over original sketch.



COLORING THE EGG is second and final step. Apply paint to traced outline, allowing twenty minutes drying time before applying adjacent color, or forty minutes for overpainting.

YOUR FINISHED EASTER EGG, gaily decorated and ready to be given as a party favor or used as a distinctive place card.





GREEK DOLL of baked clay, 500 B.C.

four thousand years of DOLLS



from superstitious taboo to multi-million dollar industry

IN prehistoric times no child dared to play with a doll. Primitive people were believers in "animism", the superstition that every object in nature was inhabited by a spirit. To fashion a plaything of stone or wood was unthinkable and would result in the release of a tortured, indwelling ghost.

We are many thousands of years removed from the ancient belief that only medicine men and witch doctors were immune from the unpredictable effects of miniature representations of the living form. To these holy men alone was permission inherent for the fashioning of these figurine "fetishes".

It was the Egyptian who broke the taboo, more than four thousand years ago. At first only the royal family was allowed to own dolls, but as time went along, the taboo was forgotten and by 2000 B.C., every child owned a crude doll of papyrus, bone or ivory. This was the first true development of sculpture; from the making of dolls, it was an inevitable step to the hewing of stone and wood sculpture.

In Homer's time, baked clay dolls became immensely popular with the Greeks—examples have been found in the ruins of ancient Troy. By 400 B.C., dolls were so cheap to produce that even the poorest slave child could own one. For wealthy families, beautifully carved figurines were made, eventually with movable, wired arms and legs. It was the custom, in fact, for Greek and Roman girls to continue playing with their dolls up to the time of marriage! Then

these toys were solemnly left at the shrine of the family goddess—Aphrodite, Athena or Artemis—an outward symbol that childhood was over.

It was the warlike Romans, of all people, who popularized doll making on a universal scale. Wherever the warrior legions went, art-minded soldiers or camp followers would pass idle hours creating toy images. As they conquered the known world, they left behind them a vast production of toys, given as gifts or sold for pocket money.

During the Dark Ages, however, the church revived the ancient dictum against representation of the human form, and doll making practically vanished. Just as the Hebrews had banned the fashioning of any graven image, the Catholic Church too came to consider dolls as something which would encourage pagan idolatry. For this reason, we have no existing examples of this handicraft between the period 800 A.D. and about 1200 A.D. With the passing of the so-called Dark Ages, a more liberal viewpoint made itself once again evident and in the 13th Century, doll making was reborn in the medieval town of Nuremberg, Germany. Since that time, some of the finest examples of the art have originated in the Gothic countries. The first doll houses were actually created for the pleasure of ladies of the court rather than for youngsters and doll collecting reigned as the major hobby of wealthy individuals for several hundred years. In fact, Charles VI of France sent a number of miniature man-

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BASIC PROJECTS IN COLOR

by OLIVE M. THAYER

Art Instructor, Cunningham, Mass., Public Schools

LET'S talk about color. The practical use of color is among the first subjects people mention when they find out I am an art teacher. "What color should I wear?" "Would this hue look good in my house?" "Is a blue scarf proper to wear with this suit?" Color meets our eye every moment, everywhere. And to understand its sensible application to our own daily problems, I have found no better method than by use of the often-maligned Color Wheel.

For reasons best known to themselves, a number of art educators are prone to shrug off this well-established teaching aid as being old-fashioned or out of step with progressive methods. Fortunately, professionals in the applied arts are not in the least worried about accepting "mechanical" aid. And for art teachers and students, the Color Wheel makes many problems instantly simple to comprehend.

We use the color chart in our first grade! We begin with the "colored windows" method. This consists of three sheets of transparent cellophane mounted in opaque frames of the same color. They are the primary colors: red, yellow, blue. Any youngster can count up to three and can immediately see the difference in these hues. Each of these "windows" can be mounted as a square or rectangle, or, for additional interest, they may be cut-out to simulate flower, fruit or similar natural shapes.

The instructor begins this elementary lesson by explaining that these three are the primary colors and all others are derived from them, being known as "mixed" colors. (No need to go into the more technical explanations involving "secondary hues", etc.) Then the three windows are placed overlapping before a bright light so that the students may see how other colors are created when two or more colors are "mixed." The red and yellow windows together form orange, the blue and red show up as purple, and so on.

To make the matter of spectrum placement understood by young minds, the teacher may explain it in this manner:

"The spectrum is made up of all the major colors we see, ranging from red at one end to violet at the other end. Red is a hot color and violet is a cold one, so the colors grow cooler as they move down the line toward the bluish end of the spectrum."

The lesson progresses by listing the in-between colors. *Red, orange, yellow, green, blue, violet.* These are either the primary three windows, or can be derived by overlapping them. The yellow and blue together make green. For the more subtle colors you may have to substitute lighter or deeper shades of colored cellophane, as, for example, in making purple (which would require a deep red and medium blue.)

What happens when we take all *three* primary windows and overlap them? The result is close to brownish-black.

(Adding an extra layer of blue to make it even darker

will create a very dark gray—about as close to black as you can get, mechanically.)

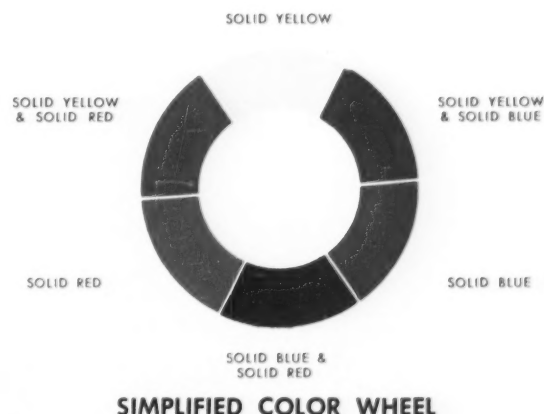
Now, where do combined or mixed colors belong on our so-called Color Wheel? Why, between the colors which made them, of course.

A PRIMARY LESSON

It is now time to demonstrate to the class how all our combined and primary colors look together as a circular chart. We take a compass and draw a circle. Then we cut this up into pie-shaped wedges. This is done by drawing a straight line the length of the diameter and then repeating this to make four pieces in our pie. Keep doing this until you have as many "portions" in the pie as there are colors you wish to indicate. Now you are ready to determine where each of the colors goes on the wheel. Place your yellow slice at the top (you have to start *somewhere*.) To its left goes orange, then red, and so forth. To make this a palatable game for very young people, we can make-believe we're baking a wonderful pie of many flavors. The yellow becomes "lemon pie"; the orange is "pumpkin pie"; then we have "cherry pie", etc. It's a happy little game with a subtle flavor of education behind it.

Once the color wheel is assembled and talked about for a few lessons, it's time to change the subject and progress to another color game. My students seem to like the "flannel graph" and yours should too. We cut out pieces of colored graph paper and mount them on sandpaper. These are later mounted to a large bulletin board which has been covered with flannel, and which, the previous lesson, has served as a backing for our first color wheel. We mount on this board, in a rough circle (like the wheel), all the color hues we created in paint or colored paper in the first lesson, but we leave room to add intermediate colors. Tints and shades are snipped out in different shapes than those of the basic, spectrum colors, and made smaller. (You might

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SUPERMARKETS, where hundreds of competing products line the shelves, are responsible for boom in "bulletin board" packages.

Package design

of increasing importance in merchandising
is the "bulletin board" type of package

Illustrations courtesy Arts Inc., publisher of
"Package Design: The Force of Visual Selling" (\$9.75)

by LADISLAV SUTNAR

A PACKAGE should reflect the delight of a purchase and today, one of the larger markets for consumer goods, depends on the influence and buying habits of juvenile members of the average household. Particularly important is the use of a package to convey offers of premiums and to serve as a premium in itself.

The makers of breakfast foods have come up with many excellent examples of "visual selling"; in recent years the gigantic growth of supermarkets has opened vast new markets which can be best captured with some form of "give-away". To exploit this visual circulation, the fronts, backs and sides of packages are often used as a sort of bulletin board. The youngster's voracious appetite for such items as "genuine secret code rings," "rocket-doodle beanies" and autographed color pictures of famous movie stars or sports figures is probably even greater than his appetite for the food inside the package. To obtain these favors, every youngster becomes a supersalesman for the product. Mother too is not immune to the attractions of premium offers. She buys large quantities of cereal, soap chips and shampoo because the premium coupon on the package entitles her to three nylon stockings ("a pair and a spare") or low cost silverware.

The copy writer, of course, dreams up these printed salemen, and he is ably assisted by the combined efforts of the advertising artist and the package designer. This team can take a prosaic cardboard container and turn it into the strongest salesman that ever operated without salary.

On these two pages you will see how breakfast product manufacturers take advantage of every inch of their package. The designer is seldom subtle; his layout is seldom infatuated with the artistic use of white space. It is, in fact,

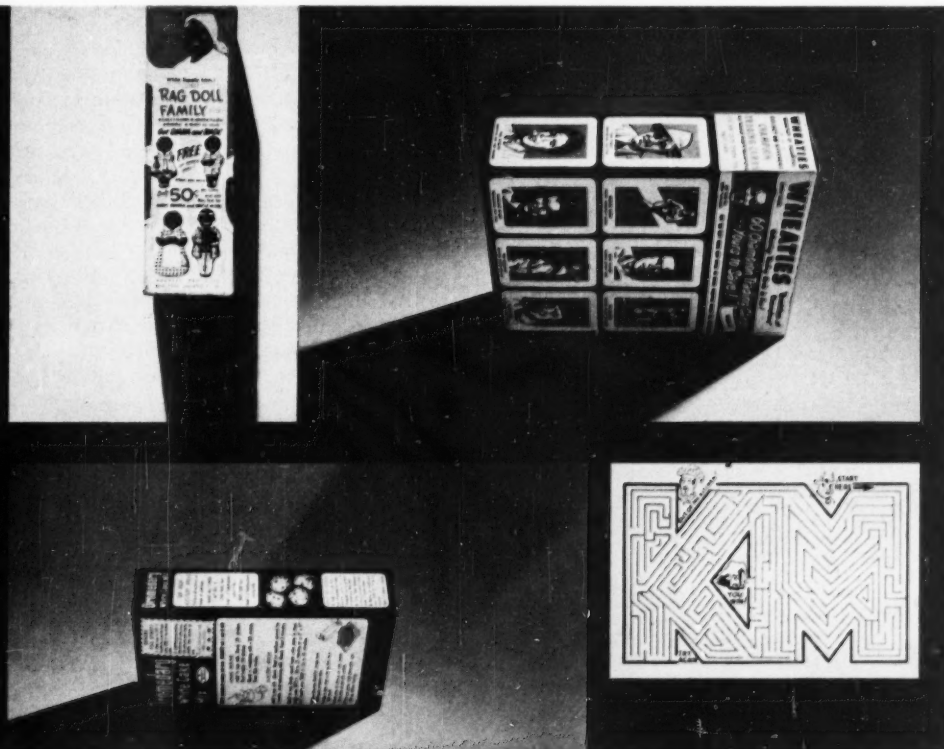
invariably cluttered. Yet, even in this maelstrom of type and art, the sense of valid design is observed. The package designer who concerns himself with the bulletin board approach clearly recognizes the force of visual selling and bends every effort into leading the potential customer's eye away from the competing brands on the same shelf.

The package designer bears in mind these important rules: (1) the design must appeal to the largest number of people of every level. (2) the design must be universal in meaning; with type set in different languages for different countries, his art and symbols must still be understood. (3) the design must make the customer want to buy that product at that moment. (4) the package, reproduced in miniature in advertising, must be instantly recognizable — a virtual trademark.

And when that package has actually been successful at the point of sale, when it arrives in the consumers home, its job is not over, but merely begun. It will be looked at closely, day after day. It will be handled repeatedly. During this period it must continue to act as a salesman against the future moment when the contents will have been depleted and a return trip to the store is imminent.

There are, of course, many types of packaging. Some are relatively restrained; their approach is to evoke a feeling of quality, superiority or to simply flatter the purchaser's ego. This type seldom uses premiums. They are not often sold in supermarkets, for their unit price is usually high. It is the popularly priced item which is used up quickly that concentrates on offers and premiums. And, obviously, food packages are foremost in this category. That is why it is a rare food package which does not offer something, whether it be a cut-out mask for a youngster to wear (actually part of the package itself!) or a number of tantalizing recipes for the housewife to try in her kitchen. These are the bulletin board packages and their designers are always striving for something new, flashy and different. ▲

EDITOR'S NOTE: The recently-published, "Package Design: the force of Visual Selling", by Ladislav Sutnar, is recommended reading for every art student, teacher or professional who has an active interest in industrial design. This deluxe volume is available through the Book Service Department of Design magazine.





PUERTO RICO'S FRA MARCOLINO makes a "jig saw" ceramic painting—one of a series depicting the Stations of the Cross.



EUROPEAN TRAIL BLAZER in modern stained glass is Henri Matisse, seen before an example of his handiwork.

Modern methods in Stained Glass art



TECHNIQUE OF THE PADRE involves placing clear glass over his charcoal sketch and then painting the individual segments for later soldering together as one unit.

DOWN in Puerto Rico, an energetic Dominican priest has started a minor art revolution with his stained glass paintings. Father Marcolino, ordained in Holland at the age of eighteen, has for many years combined his ecclesiastic duties with a complex career as a religious artist. Disdaining orthodox approaches, his revival of ancient stained glass painting has raised many an academic eyebrow due to its startling expressionist nature. Father Marcolino, however, has not been alone in his departure from the sugar-sweet school of religious depiction. French modernists, Henri Matisse and Georges Roualt, a goodly number of Mexico's individualistic painters and the midwest sculptor Erwin Frey have blazed trails in bold, new directions. What makes the padre's work unique, however, is his studious adaptation of the centuries old techniques to current tastes.

The Dominican priest first sketches charcoal designs—as many as a hundred minute sections in some cases. Each is numbered for color and its fragment of design. Glass, cut to size, is fitted over each section of the charcoal cartoon and then colored with oxide paints to create a complete picture. The pieces are kiln-baked, then soldered with lead to join the individual sections. He works in mosaics and ceramics, paints in water colors and oils.

Weeks of hard work went into creation of the Christ portrait seen above center, which required eleven different operations to bring it to completion. Father Marcolino tries to impart to his glass paintings much of the luminosity which was successfully captured by his 11th Century predecessors in France and Germany. They caused him a bit of notoriety in his parish at St. Martin de Porres; people just weren't used to non-conventional art. All that has changed recently with the erection of a new church whose architecturally bold simplicity makes a perfect setting for the work of the contemporary artist-priest. Father Marcolino is proud to be in the vanguard of those who are fashioning universal truths in the tempo of the present. ▲

making posters for

by G. ALAN TURNER

**a fine sense of design and
imagination over television**

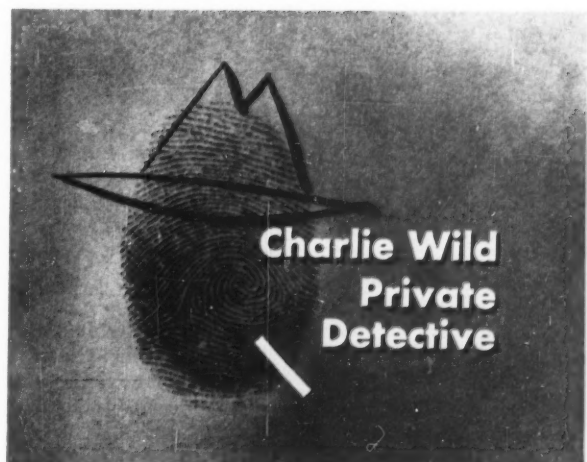
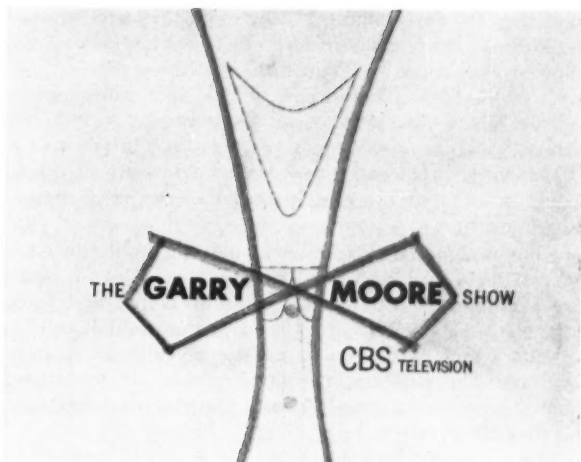
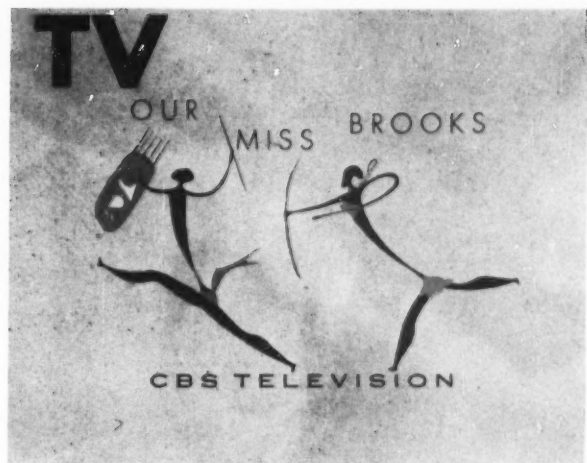
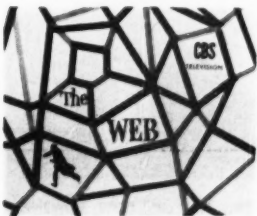
THE poster, earliest known form of visual advertising, has lately achieved widespread recognition in the relatively new field of television. Its use for spot commercials and as title credits offers excellent opportunities for the imaginative graphic artist.

During the infant days of televising—and this may be estimated in years on the fingers of one hand—title cards were perfunctory things in stolid block lettering, usually created hastily by sign painters attached to the studio or network graphic arts department. Today, however, with the technique and potentialities of the medium more fully understood, every art director who prepares poster copy for televising has his eyes open for designers with fresh ideas.

Posters are created to catch the attention of viewers and tell them a complete message in a brief span of time. Selling is therefore done in a series of three steps: (1) striking color or unusual symbols are employed as magnets to capture the audience; (2) a brief line or so of copy tells the story; (3) the firm's trademark or logotype identifies the product.

Posters for television must be done to an unchanging 3:4 ratio, on the horizontal. While this limits the number of possibilities that can be executed on the normal 11" x 14" card, it poses a challenge which the talented and imaginative designer has well met. Until color television becomes fully established, the artist must work with a scale of grays for tonal effects—just one more technical limitation to be taken in stride.

The TV poster for commercial application is, at present, mainly the forte of the American graphic artist; its font of inspiration, however, may be traced to the simple dynamism so apparent in the work of Europe's top poster designers.





DESIGNING FOR TEXTILES

helpful points to aid future professionals

INTELLIGENT designing for textile application is largely a matter of good taste coupled with a flair for predicting the forthcoming modes in fashion and interior decoration. Often, a smart designer will set a fashion, not follow it, for, from inception to final turning out of thousands of yards of a fabric is a process that takes months in many cases. It is not wise, therefore, to look to the current trend for tomorrow's pattern; an unwary textile manufacturer could easily find his total investment out of date if he attempted to merely copy the successful designs of a competitor.

The designer of fabrics looks at color as the primary tool; he lets everything revolve about that point of departure and designs with overall color areas the first thing planned. Most fabrics today are printed in multiple color—sometimes four or five, more usually seven or more combinations. The patterns, therefore, should be formulated about this requirement and planned so as to avoid spottiness and illegible overlays.

Next, the designer of dresses, for example, must think of how well the fabric chosen will take the color and also cut when handled at the factory. The design must be planned so that the pattern is not sliced at a poor juncture. Bad planning will result in designs being cut in half or at inopportune segments. The buyer must never be conscious of where a pattern begins or ends, or where the dress seams start. Overall designs are popular with both manufacturer and consumer for these reasons.

HOW THE DESIGNER BEGINS: The working tools of the fabric designer consist of watercolor brushes; #3, #5, #7 are good choices, allowing a relatively fine and moderately broad line. For paper we recommend two finishes, rough and smooth. The rough is for broad, sweeping work; the smooth allows greater detail. (An in-between possibility is a good grade of stippled kidskin finish.) The paints used are a matter of personal preference, but expensive colors are not particularly necessary. For much work, the 25c jars of tempera will be entirely adequate and a variety of about a dozen colors should meet all but unusual needs. For those who demand top quality watercolor, there are the imported, french Bougeois, which allow great subtlety of tone. However, almost any good grade watercolor, tempera or even transparent inks (on illustration board) will meet the needs. Textile designers have a trade technique for applying watercolor

which you might like to try. They mix their colors on sheets of paper instead of in porcelain wells; the stated reason: colors mix better on a large, flat surface.

Preliminary sketches are seldom penciled on the paper; instead, the textilist works directly in watercolor, making a well-developed croquis "comp" which can be shown to the prospective buyer and is as close to a completed sketch as the artist might wish to go. It has sales appeal which a penciled or fussy rough would lack. When a design is approved and bought the artist uses the sketch as a guide for making careful repeat drawings.

DOING THE FINISHED DESIGN: As we have pointed out, the motif is a matter of personal selection, based on predicting future trends (or setting them yourself), with an eye out for current news which will still be popular months later. For example, when Queen Elizabeth II was crowned, the textile designers were ready to bring out thousands of garments symbolizing the event. They knew for certainty that the event would transpire and were thus able to go into production in advance.

Museums and art collections contain much inspirational material. Ancient ceramics and paintings, prehistoric drawings, historic costumes all suggest motifs which, with original innovations can become modern and salable. Designers are often found at the Museum of Modern Art, the

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© Columbus Art School



PRACTICAL TRAINING at a specializing school or trade school will prove invaluable. A general art course is seldom sufficient.

THE FIELD OF INDUSTRIAL DESIGN

by WALTER DORWIN TEAGUE

INDUSTRIAL design as a profession in the United States is no more than a quarter of a century old. It has had a natural, apparently spontaneous growth, from beginnings that were unpremeditated to a development that was unforeseen. Perhaps I can best illustrate this course of events by my own experience.

During 1926 and 1927 several commissions in product and packaging design had been interspersed in my normal work in the graphic arts. These had come to me through no effort on my part, being merely symptomatic of a general ferment that was beginning to be evident throughout American industry. Then, towards the latter part of 1927, a pleasant young man called on me and introduced himself as Mr. Adolph Stuber, manager of the Camera Works of the Eastman Kodak Co. at Rochester. He said he had obtained my name among others from the Metropolitan Museum of Art, as his company was considering the employment of an artist to assist in the design of Eastman Kodaks. Our talks proved very agreeable, certainly to me, and I think to him. Soon afterwards he wrote me that he was sending me a couple of cameras to see what I could do with them.

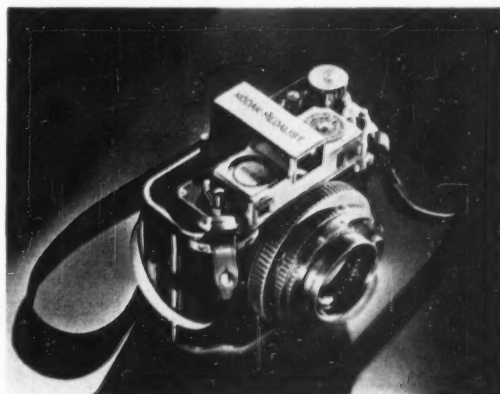
My experience, some of it unfortunate, had been just enough to convince me that this was an impractical approach. So I replied that I knew no more than any other amateur about cameras, and my work would be ineffective unless it could be done in Eastman's own plant, in close collaboration with their engineers. I proposed spending a week of each month in Rochester for this purpose. After some discussion Mr. Stuber and his associates agreed to take a chance on this kind of unprecedented arrangement and I began on January 1st, 1928, an association which has continued ever since, in one form or another.

My Eastman work apparently attracted attention and soon led to retainers from other companies. Rapidly my keen interest in these varied tasks exceeded my interest in

the graphic arts. Within two years I was giving my full time to what a few of us had come to call industrial design, collaborating in giving better form to automobiles, glassware, optical and thermal instruments, railway cars, household appliances and a rapidly expanding list of merchandise. At first I worked alone, in collaboration with my clients' staffs, but I soon felt the need of expert associates of my own to assist me in the various technical phases of my assignments, and so began the slow accumulation of such a group.

To-day, Walter Dorwin Teague Associates includes about seventy-five men and women—designers, architects, engineers, technicians of various kinds and administrators. We have no branch offices, because we work as a compact group of collaborators; but we serve clients all over the United States. All our work is directed by my four partners and myself. All work is discussed and planned in group meetings, and the special talents of the staff drawn on as

EARLY COMMISSION for Walter Dorwin Teague was the designing of cameras for Eastman-Kodak Co. Here is his most recent, the Medalist.



required. We are especially proud of our corps of some thirty mechanical, electrical and electronic engineers, and in addition to our offices we maintain a Development Laboratory completely equipped and staffed for the building of experimental apparatus, mechanical prototypes and appearance models. With the assistance of these facilities we prefer to complete our designs in three-dimensional visualizations rather than in drawings, and this applies to anything from a small barometer or fountain pen to a fullsize motor truck.

The firm establishment of American industrial design as a wholly new profession within a quarter of a century is a source of substantial pride to all who have had a part in it. The profession has had an astonishing expansion in numbers, in volume of work and in the scope of its activities. From its early experimental stages, in which the pioneers had to feel their way as they developed the principles, procedures and standards of a new art, it has advanced to the status of a legally recognized profession, taught in courses leading to degrees in many universities and technical schools. From a corporal's guard of practitioners, mostly in New York City, it has grown to nationwide proportions, with scarcely a sizable manufacturing industry in the country operating without professional design counsel. Some of the largest companies maintain design divisions within their own organizations, but these too usually retain independent counsel.

The industrial designer, called on to assist in winning and holding public confidence, approaches his client's manufacturing and sales problems as an outsider, with a fresh viewpoint but with a wide background of experience in collateral fields. He is in fact a vital connecting link between client and public, representing the latter in the councils of the former. His endeavour is to assist in making the product simpler to manufacture, easier and more convenient to use, more efficient in service, more pleasing in appearance and more desirable to own. And in this effort he often accomplishes simplifications and improvements which have not occurred to his client's own talented but specialized staff.

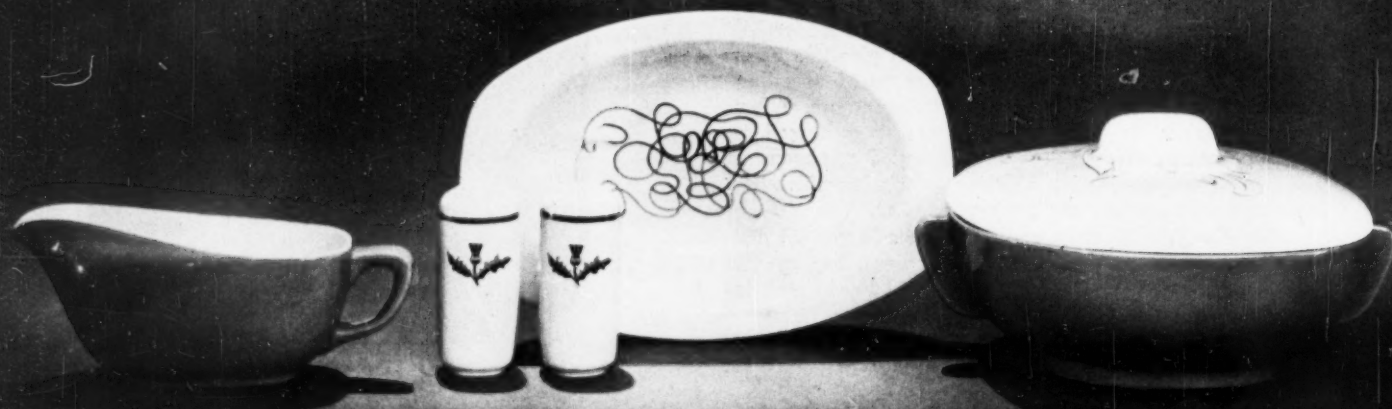
As the designer succeeds in organizing a product as

nearly as possible in its ultimately *right* form, he also succeeds in revealing, to the speculative eye of a purchaser, the values and merits which have actually been built into it in the course of its painstaking engineering. He is approximating, in the mechanical realm, what nature does when she impresses upon us the beauty of an all-round athlete's body or of the rippling high-lights in a fine horse's well-groomed coat. If he succeeds in achieving an *evident rightness* he makes a powerful appeal to our strongest aesthetic responses. In thus revealing the potential beauty in his subject he will have satisfied himself as a creative artist and served both his client's and the public's need.

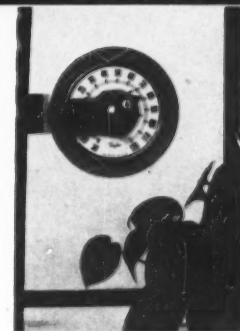
By successes of this kind industrial designers have secured the confidence of their clients and brought about a logical expansion of their activities. From the design of products it is of course a natural step to the design of their packaging and displays, and from here to dealing with all phases of a client's physical contact with the public, from trade-mark applications, office forms and stationery to administration buildings, executive offices and public reception rooms, delivery trucks, showrooms and exhibits, retail shops.

This may seem a wide spread of activities, but it is obvious that they all have the same aim: the creation of order and unity amid what might otherwise be confusion, resulting in more effective service to the public and a more friendly response from the public. In every instance the same functional analysis is made, the same design techniques applied.

Because he has proved that his methods can obtain the desired results, the industrial designer's aid is enlisted far outside the field of product manufacturing, wherever the factors of public service and public appreciation are paramount. To-day we are designing railway trains and railway stations, omnibuses, the interiors of the biggest passenger airplanes, luxury liners and department stores. All these fields might be considered specialized but they are so only as to the material, not the aesthetic, problems involved; and in all of them industrial designers are responsible for the outstanding achievements in the United States to-day. ▲



a career for you in



Thermometer for Taylor Co.

INDUSTRIAL DESIGN

by **MILTON IMMERMANN**

partner, Walter Dorwin Teague Associates

THE successful industrial designer is a composite. He is at once an artist, visionary, a practical planner, a technician and business man, working in a highly volatile field whose requirements and needs change from day to day. It is a challenging occupation where the desire to improve the current best is an attribute.

Walter Dorwin Teague, the Managing Director and founder of our organization defines the goal of the industrial designer as: "A desire to give emotionally and esthetically satisfying form to the material objects in our contemporary society." To me that just about sums up the pattern of our work. There is also, however, another side to this business that cannot be ignored if you are to make a success as a designer. Your work must be not only pleasant to look at, but must serve its intended purpose efficiently and bring profit to the client.

A large percentage of today's designers began to think about their future at an early age. Those who did so usually found it extremely helpful to begin to secure an adequate cultural as well as technical background while still in high school or technical school. The designer works with the products of his civilization; the more well-rounded his background, the greater his understanding of the society in which he lives . . . and the greater his potential as a designer. Basically, of course, an industrial designer is an individual who enjoys expressing himself graphically, who has the imaginative capacity to visualize new approaches to old problems and who, finally, has the ability to translate his dreams to reality. He knows materials, their physical properties, how

they will stand up in the face of hard use, weathering, temperature changes and other varying physical conditions.

He is a graphic artist but he is also a mechanical draftsman, an engineer, an architectural designer and an appearance model or prototype builder.

Not all industrial designers have all of these skills. This is a comparatively young profession and the scope of its applied usefulness to industry has widened so rapidly that only within recent years have we been able to firm up the year-round professional resources we need to do our job well. Therefore, whatever particular skill or formal training an industrial designer lacks within himself, he obtains by inviting people who have such special training or skills to become a part of his organization or to work in association with him. He assumes complete responsibility for the original, creative design direction and then within his own capacities and by assuming over-all administrative and technical direction of the members of the organizational team, he achieves effective and usable design results.

The successful designer reaches beyond the merely physical into the intangible of client relationship. He will usually work with his client's engineers, sales managers and advertising managers, each with their own very serious problem and needs and each with a high degree of knowledge about their special field. Consequently, he learns to develop a spirit of sensible diplomacy when in contact with them. He enjoys their cooperation when it is clearly understood that he is adding his special skills to the sum of the knowl-



STORE EXTERIOR was carefully planned to blend with surrounding Chestnut Hill (Mass.) suburbia. Designed by Walter Dorwin Teague Associates for S. S. Pierce.

edge and skills the client's staff already has and that it is only by collective effort that successful results can be obtained.

The authority which governs a decision on such matters as materials, coloring and appearance of product design and packaging is one of the designer's contributions to this collective effort. To do this, the designer must certainly understand the product. He will spend long hours studying every possible facet of the problem—if it is a store building, is it located properly, with due regard to traffic, customer accessibility, climate? If it is a package, can it be seen in a sea of competing products, is its message legible, are the colors or illustrative material suggestive of the purpose of the goods contained? If it is a business machine, how can we lessen the fatigue factor? Is it easy to repair and service? Can it be manufactured with fewer parts? What color values and hues will reduce eyestrain?

These and a score of similar questions must automatically occur to the designer before he makes the first move towards shaping the design. He may stand for hours—even days—with a calculator in his hand, counting the people or cars that pass the proposed location of a new store. He has to note the position of the sun; even the prevailing wind direction may not be unimportant to the design of a new facade or shop window.

There is, as we have noted, the business side to consider in any professional relationship. Courses in bookkeeping are valuable, as are those which deal with cost accounting, and economics. When his firm is approached to undertake an assignment, he must be able to estimate what it will cost the client to produce the design. His estimate must prove to be a realistic appraisal, particularly when he is handling a one-of-a-kind proposition like a building or store. His plans and choice of materials must be economically valid and within reach of the client's pocketbook.

An industrial designer does not serve competing accounts. This applies whether he is retained by the same client for many years or for a single task. In the latter instance, his

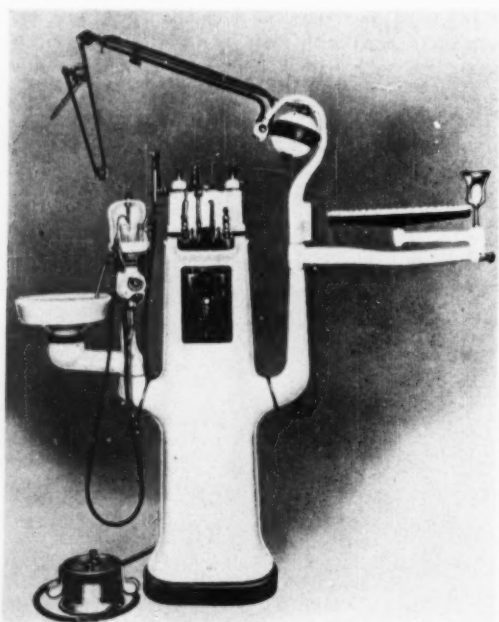
ethical commitment ends on completion of the assignment. With buildings or stores, of course, the limiting factor is geographical inasmuch as the store designed for the southwest would not be in direct competition with one designed for the northeastern part of the United States.

These are a few of the basic problems which daily face a professional. But, how does one break into the profession?

The average newcomer makes the round of offices just as in any field of commercial art. He applies for an interview, brings along examples of his art work or photos of models he has created. He describes his educational background and experience, if any. If accepted, he will most likely start as a draftsman, junior grade. In a large firm, this may earn him \$1.75 to \$2.00 an hour. In smaller firms the amount may be proportionally less. A forty hour week is usual, though in some offices it is 37½ hours. There is no necessity to join any kind of union. The junior draftsman does not have much creative responsibility at first. His major function is to do the detail mechanical work on particular aspects of a problem. After a period of time, he will become a senior draftsman.

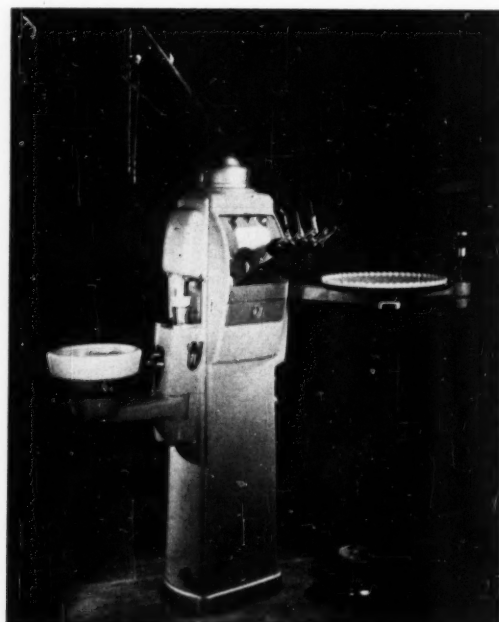
Next in rank above the senior draftsman is the junior designer. This individual does some actual creative work; in fact he may be given portions of a project to research and design on his own.

The senior designer can be described as the job captain. He may work on one problem from its earliest stage to final conception and development of the model prototype. He is responsible for specific recommendation of materials, and shaping of the ultimate design form. Sometimes he supervises and works in conjunction with many other members of the design team, with the firm's executives who initiate the original design direction and are in liaison with the client. Sometimes he may work alone, if the product in question is an uncomplicated one. Always, of course, he discusses ideas and progress with executive members of the firm, so they can appraise his recommendations and amend them in view of client needs or specifications and their own design



FACE LIFTING job was done in this design project for a dental column. The new version, right, has recessed compartment into which instruments glide when not in use.

(Courtesy Ritter Co.)





PACKAGING improvements eliminate obsolete features, add sales appeal. The familiar square Ac'cent container has been redesigned as a red and white tube, shakes easier and does away with sliding top. At right is the new Par-Tpak Ginger Ale bottle, with gold foil top, lettering of greater visibility and richer coloring.



judgment.

The industrial designer creates work that will go into production and be a standard for a reasonable length of time. While no design can be called a permanent one, still it must be planned to last at least long enough to amortise the costs of production, engineering, designer's fees, tools, dies, descriptive advertising and promotion which has been expended around it. A good package, instrument, household appliance or similar item of consumer goods should remain on the market in its carefully planned and produced design form for several years. Customer recognition and confidence are important factors to consider before risking a radical change of design.

Supervising the project designer is the management of the design office—this is the planning board. They settle economic and financial questions, decide on initial design objectives and make the decisions before a design goes into actual development. They also discuss the design requirement, manufacturing limits, and marketing factors with the client, sounding him out to understand his desires, practical limitations and needs.

Once the client (and his staff) o.k.'s the general approach to the problem, the designer-draftsman team carries it forward to the preliminary study stage. Back goes the rough—now in actual sketch or bread board model—to the client, for checking on technical limitations and manufacturing procedure. Conferences with the client's engineering, sales and advertising departments permit the incorporation of recommendations that are useful to the client's over-all requirements. Then, when the design direction has been frozen, a working model—known as the operating prototype—is built. This duplicates in every detail a finished production unit. Along with detailed dimensioned blueprints, this working model is submitted to the client ready for his engineering department to apply their skills and orderly processing for manufacture.

Earlier we stated that there are many facets to the realization of any consumer package, all of which must be con-

sidered before it can be carried to actual production. Exhaustive tests are made by designers in regards to packaging. Let us take, by way of example, the development of the Ac'cent package shown elsewhere in this material. Before the design was ready for sketching, the designer had to ask himself questions like these:

"Is the present shape satisfactory? Does it fit the hand easily? Will temperature affect its proper operation in shaking Ac'cent out of the top? What size should it be, in order to fit into a kitchen condiment rack? Is the texture of the material suitable for printing? For imprinting of price by rubber stamp at the retailers? Will it stand up under normal use for the life of the contents?"

When the answers are revealed, the designer can start thinking about developing the new container design. However, he must not forget to retain enough identification features of the preceding package so that it will retain the recognition value it has built in the past.

As the reader can now see, package design requires far more than artistic application and superficial know-how. The good designer must become as intimately acquainted with the product and its end use as the manufacturer himself. Some designers do not end their labors with the creation of a new package; they may also delve into facets such as point of sale displays to reveal or emphasize the product worth of the merchandise. In fact the package may be part of an over-all design identification program for the client.

Clients will fall into two general categories: the single task type, having one specific need for immediate use, and the long-term client who employs a designer for current and future assignments on a retaining basis. The fee charged is, of course, scaled with this in mind.

The field of industrial design is a relative newcomer, in existence as a serious enterprise since the late 1920's. The

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Herblock Cartoons That Made the Public and Legislators Squirm



"It's too small to play house—let's play school."



"Gee, each of 'em has a whole seat to himself."



"See what we mean?"



"Let's come to order, class—the next shift is waiting."

HERE WE ARE IN SCHOOL—sort of!

the overcrowded educational facilities problem gets editorial attention

CARTOONS © WASHINGTON POST CO.

by HERBLOCK

Editor's Note: If there is one educational situation which needs the cold light of public scrutiny upon it, the overcrowding and inadequacy of present school buildings is certainly that subject. The daily newspaper has been a potent force in shaming our legislators into action, and we, as taxpaying, voting citizens can blame ourselves for the inertia on Capitol Hill. One such individual was Herbert Block—or Herblock as he is known in the cartooning profession. He studied the matter and then became publicly angry a short while back. Unlike most of us, Herblock did something about the matter. As editorial artist for the powerful *Washington Post*, he lashed out with a series of acid cartoons which have caused widespread anxiety, indignation and comment—the natural precursors to action on any problem. Here, reproduced from his: "*Herblock Book*" (Beacon Press, Publishers, \$2.75) are some of the cartoons and commentary which built a fire under Congress. ▲

THERE'S one perennial problem I want to note, and that's the school situation. A cartoon on almost any subject is likely to get a reaction from somebody. But the response to the school cartoons has been on an entirely different scale from most of the others. Requests for reprints of these come in regularly and from all parts of the country—not only from established organizations, but from citizens' groups in small towns where they think of education in terms of a bond issue for one new building.

This interest is no tribute to the cartoons. It's simply an indication of the screaming need for more and better schools across the country. Any cartoonist who wants to get in a few licks on this subject will find a large audience for stuff that can be used in national or local campaigns to dramatize the need.

Perhaps "dramatize" isn't the right word." The children aren't actually coming through holes in the roof, but they are jammed into obsolete and inadequate buildings that are all but coming apart at the seams. With many schools operating on two or three shifts a day, the children are receiving "part time education" in overcrowded classes, held in boiler rooms, locker rooms, storehouses and the like.

In April 1952, Earl James McGrath, then U.S. Commissioner of Education, appeared before a Congressional committee to read a statement based on a school facilities survey which had been authorized by Congress. This report was educational in itself. On the basis of 25 states surveyed, the results showed that only one-fourth of the school buildings can be rated as "satisfactory," and even among these,

61% of the classrooms were over crowded. Everything is overcrowded except the teachers' pay envelopes. There seems to be a shortage of money for teachers as well as for schools, and consequently there is getting to be a shortage of teachers too.

Aside from the fact the kids are losing out on education, the present school facilities don't even give them a break on safety standards. Commissioner McGrath pointed out that "of the total children enrolled, one in every five is in a building clearly not meeting minimum fire safety conditions."

There never seems to be a good time for providing better

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"I'm in the fourth grade, third shift, second layer."

the meantime, in order that those concerned with the cultural development of our people may weigh intelligently the merits of retaining and expanding the avenues of government encouragement of the arts we already have as against the formation of the so-far-untried-in-this-country plan described in the bills, it is important to become as informed as possible about the documents which have yeasted these issues.

Specified categories of the so-called "artistic humanities" with which the National War Memorial Arts Commission as described in H. R. 5397 and H. R. 5136 would concern itself include Divisions of Music; Drama and Speech; Ballet and other forms of dance; Literature and poetry; Architecture; Educational and artistic motion pictures and still photography; Educational and Artistic Radio and Television; Fine Arts Personnel; Painting, Sculpture, Printing, Engraving and Other Graphic and Plastic Arts, and a Division of Colleges and Universities, Museums and Galleries of Fine Arts, Symphony Orchestras and Opera Companies and all other institutions and organizations dealing with the humanities.

Small wonder that Lloyd Goodrich, of the Whitney Museum of American Art, said that the Howell bill, if passed, will be the most munificent act of public art patronage since the age of Pericles.



H. R. 5397 asks for appropriations "not to exceed \$1,000,000 for the fiscal year ending June 30, 1954 and not to exceed \$20,000,000 for each fiscal year thereafter." When asked what the chances for the passage of his bill might be in an admittedly economy-minded Congress Mr. Howell pointed out that the Federal Government supports private industry by giving financial aid to shipping, airlines, and farming, among others, and that the Secretary of Commerce had listed 64% of the Commerce Department's budget of \$958 millions as going to financial aid to road building, airports and the merchant marine. However, as is the case in our National Science Foundation Act, which Mr. Howell used as a precedent for his bill, he said he believed that once the Federal Government gives the cultural side of our lives the official recognition it deserves, private, business and foundation gifts to the National War Memorial Arts Commission will be forthcoming.

Mr. Howell believes that a Federal arts program should have its focal point in the Nation's Capital—as all other countries do—and at the same time stimulate a nation-wide arts movement at the grass roots without dominating or controlling it. Ways to do this are provided in his bill which calls for: (a) building a national theater-opera house in Washington as a war memorial; (b) building the Smithsonian Gallery of Art, authorized by the 75th Congress as a part of the war memorial also; (c) providing rain protection at the amphitheatre built by the Sesquicentennial Commission so it can be used by the National Symphony Orchestra and other great cultural organizations for summer programs; (d) assistance to Federal, D. C. Government, State, County and local authorities, colleges and uni-

versities, and other cultural organizations in development and maintenance of programs in the fine arts. Central to the Howell bill is the concept that an education which includes the humanities is essential to political wisdom, and so in a sense it is a Federal-aid-to-education measure. A study of the national arts programs of foreign countries, particularly the British Arts Council plan, was helpful in formulation of his bill, Howell says.

Closely paralleling the objectives of the Howell bill, Mr. Celler's bill, H. R. 5316, also calls for a proposed National War Memorial Arts Commission to be authorized and directed:

(1) to develop and encourage the pursuit of a national policy for the promotion of, and for education in, the fine arts;

(2) to initiate and support both professional and amateur activities in all fields of the fine arts by making contracts or other arrangements (including grants, loans, and other forms of assistance) for the conduct of activities in the fine arts, and to appraise the impact of such activities upon the general welfare and the cultural development of the Nation.

(3) at the request of the head of any department, agency, or independent establishment of the Federal Government, or of the Board of Commissioners of the District of Columbia, to initiate and support specific fine arts activities in connection with matters relating to the general welfare and the cultural development of the Nation by making contracts or other arrangements (including grants, loans, and other forms of assistance) for the conduct of such fine arts activities;

(4) to award, as provided in section 10 (4) scholarships and graduate fellowships in the fine arts;

(5) to foster the interchange of fine arts information among professional and amateur artists (both individuals and organizations) in the United States and those in foreign countries, and between the Federal Government and governments of foreign countries.

(6) to evaluate fine arts programs undertaken by agencies of the Federal Government, and to correlate the fine arts program of the Commission with similar programs and activities undertaken by individuals and by public and private professional and amateur fine arts groups;

(7) to establish, maintain, and administer in the Nation's Capital a theater and opera house to be known as the National War Memorial Theater and Opera House . . . to be constructed in accordance with section 10 (2) and used in the development of the fine arts as provided in section 10 (5);

(8) to employ artists and other personnel and generally to do such things and have such other powers as may be necessary to encourage the development of contemporary art and effect the widest distribution and cultivation of such art by professionals and amateurs alike;

(9) to assist financially and otherwise in the preparation and presentation of professional and amateur fine arts productions and programs which contribute to the achievement of the purposes of this Act and which are prepared and carried on by Federal, State, county, and municipal agencies and authorities, by accredited nonprofit colleges and universities, and by other nonprofit organizations in the field of the fine arts; and

(10) to establish such special commissions as the Commission may from time to time deem necessary for the purpose of this Act.

(b) In exercising the authority and discharging the functions set forth in subsection (a) it shall be one of the objectives of the Commission to strengthen professional and amateur activities, study, and education in the fine arts, including independent work in the fine arts in all parts of the United States, including its Territories and possessions, and to avoid undue concentration of such activities, study, and education.

It is no longer widely remembered but on May 17, 1938, the 75th Congress passed a Public Resolution of special interest to painters, sculptors and graphic artists, and, in fact, to everyone interested in the cultural life of our time.

This Public Resolution No. 95 provides for the erection and maintenance of a Gallery of Art in Washington, D. C., to be called the Smithsonian Gallery of Art, the purpose of which is to house such objects of art as the Government and the Smithsonian Institution "now possess, or

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TRY TILES

YOU can create unusual tables, paper weights and decorative favors that will brighten a home. The always-popular technique of tile painting is your answer.

Most of us are familiar with the ancient artcraft of mosaic—colored stones arranged to form a pattern or picture. (The craft was known as long ago as the 4th Century.) By modern application it becomes a wonderfully versatile means of self-expression, practical in purpose and simple enough for anyone to attempt.

Children are always bringing home drawings they made in school. Proud parents display these enthusiastic scrawls for weeks, but finally have to discard them when the cheap paper gets dirty, tears or is stained. As a result, priceless mementos are lost for good. How much more effective to have your young artist paint on tiles! Once fired in your kitchen stove, the color becomes permanently fixed and will endure for a great many years. When a tile becomes dirty, you simply wipe it off with a damp cloth and the colors are once more bright as the day they were painted.

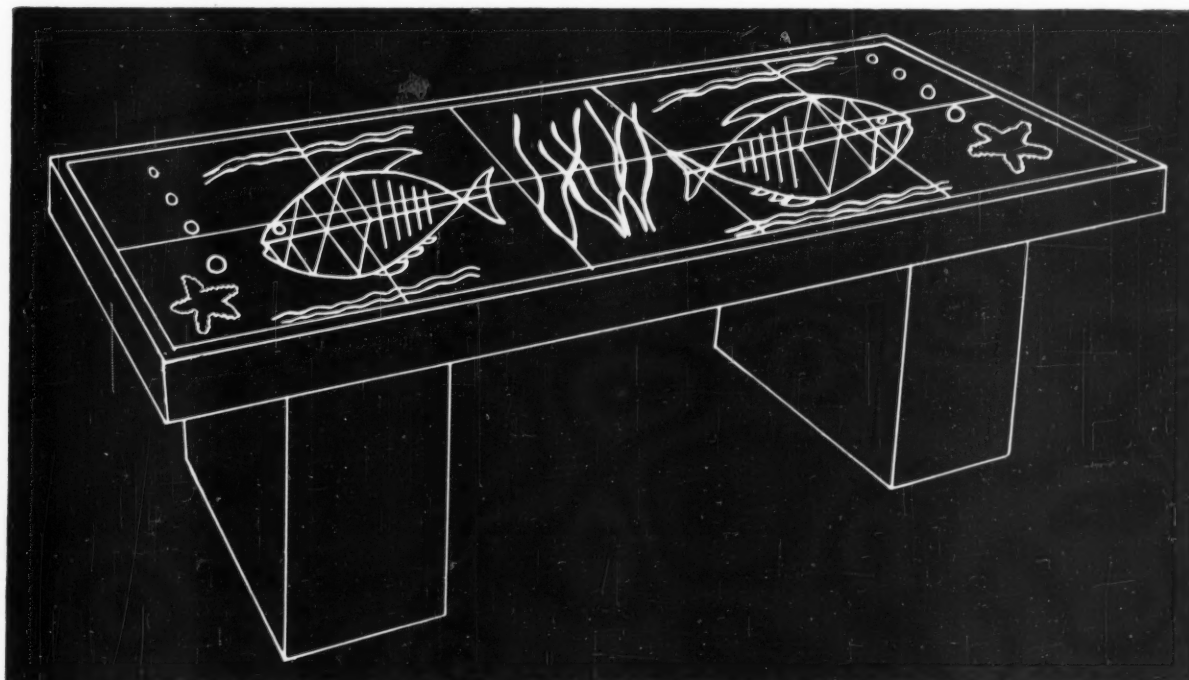
Tiles are inexpensive. You can buy them at most craft and hobby shops. They come in white, measuring either

4"x4" or 6"x6". The initial step is to clean them and apply a coat of turpentine. You are now ready to draw directly on the surface or, if you wish, to transfer a tissue-papered design onto the tile. (Rub soft pencil on back of the sketch and then trace it with a hard pencil.) Young people will find that Dek-all or tempera paints are easy to apply with a watercolor brush. If a mistake is made, it can be wiped away quickly. Once the design is completed, pop the tile into an oven at about 350°F. and let it bake for a half-hour. When the tile has dried out, dip it in soap and water and wash it to remove pencil tracings and turpentine. That's all there is to it.

These smooth surfaced tiles are glazed. They come only in white, but if you wish to have a colored background, you will choose the unglazed or "bisque" variety. This kind will absorb your ground color nicely. Bisque can also be traced upon without the necessity for first applying turpentine. Use ceramic paint on them; it is the only permanent medium for bisque. Once the painting is done, it is necessary to glaze the tile so the art work will not scratch off. (If you cannot do this yourself, any local ceramist will be able to oblige.)

In addition to making the tiles as simple units in themselves, they can be adapted to a variety of objects. Tiles dress up a kitchen or mantelpiece; they make excellent drink

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such as may hereafter be acquired". Although the Act was passed and approved so many years ago, the Gallery has not yet been built. The only funds actually appropriated in the Act,—\$40,000,—were spent in holding a national competition for the design of the building. (It was won by Eliel Saarinen of Detroit.)

Sections 19 and 20 of H. R. 5397 not only call for the appropriation of funds for the establishment of the Smithsonian Gallery of Art and its full program as stated in Public Resolution No. 95, but also envision the incorporation of additional activities. These are:

1. "to encourage a strong and vital art of painting and sculpture through the maximum use of artists in the decoration of public buildings; 2. to promote the useful arts; 3. to secure suitable art for the decoration of public buildings in this country and buildings of the United States Government in foreign countries; 4. to carry out this work in such a way as will best assist in stimulating the development of American art and rewarding outstanding talent which develops."

These sections of the bill provide that "Whenever a public building is to be constructed by or under contract by a Federal agency the Director (of the Smithsonian Gallery of Art), and the head of the Federal agency which will have jurisdiction over such building upon its completion, shall jointly determine what percentage, if any, of the total construction cost of such building should be used to provide decorative art work—" (this being the term used in the bill to include murals, paintings, sculpture, water colors, prints, iron work, pottery, weaving, woodcarving, and artistic work in other media).

Also this section provides that when Federal funds (loans or grants-in-aid) are made available to a State, county or municipality for the construction of buildings the agency making such funds available will also consult with the Director of the Smithsonian gallery of art, as to the

advisability and appropriateness to provide decorative art work.

To the practising artist who has studied the amazingly politics-free British Arts Council plan the administrative composition suggested in Mr. Howell's bill cannot fail to be disturbing.

In the aforementioned article in the Washington Post Mr. Portner, commenting on this aspect of the bill, says,

... No agency ... is better than the men it hires. ... George Biddle, painter member of the Commission of Fine Arts, has put his finger on the weak point of the Howell bill as it now stands. The bill asks for a commission to run the proposed agency which would consist of 22 members of such diverse positions as the chairman of the Senate Committee on Labor and Public Welfare; the Secretary of Defense, the Secretary of the Interior; the Chairman of the Federal Communications Commission; and others.

Only three members would be directly concerned with art: the director of the Smithsonian Gallery of Art; the director of the National Gallery, and the Chairman of the Commission of Fine Arts. To this would be added 15 eminent citizens to be appointed by the President. From these would be formed an executive committee, and it would not be until the third level, the divisional committees, that specialists in each of the 10 art fields would be chosen.

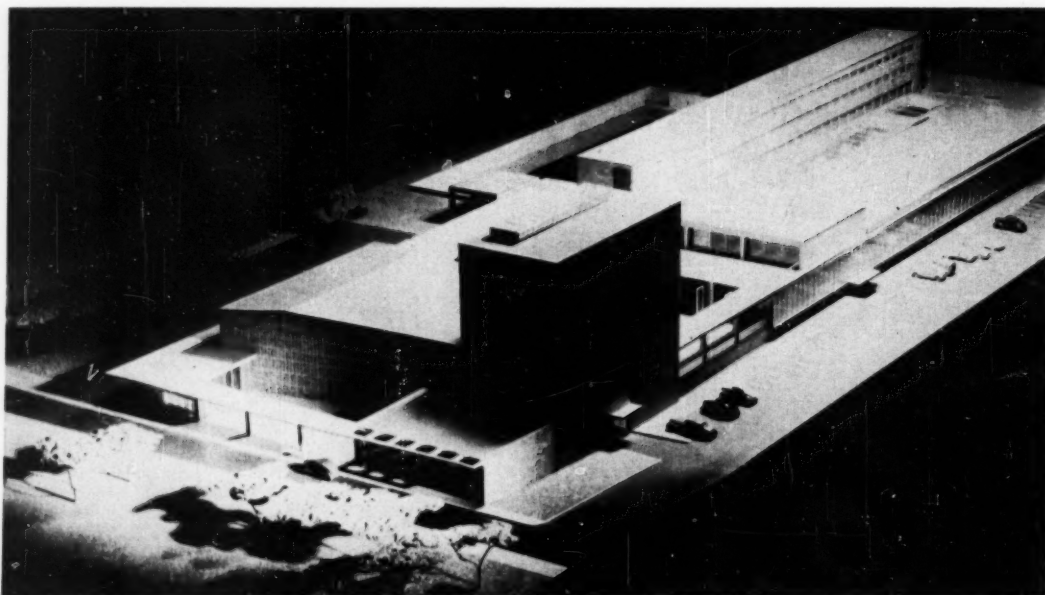
This seems far removed from direct contact with art. The 15 eminent citizens might or might not be the best in the field, according to the personal taste of the President. It would seem more to the point to have the entire commission from the beginning composed of outstanding experts who would give full time service, and whose complete interest would be in the cause of art.

Before the hearings those persons in the fields of the arts, education, recreation and public affairs who agree in principle with the basic cultural objectives inherent in H. R. 5397 and H. R. 5136, should be concerned enough to study, not only digests of these bills, but the bills themselves, difficult though their legalistic phraseology is to wade through.

It goes without saying: professional artists are in general agreement that any governmental activity in the arts should be administered and directed by those with the best

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CONTROVERSIAL MODEL: Eliel Saarinen won a \$40,000 cash award for designing this never-built Smithsonian Gallery of Art.



FREE OFFERS DEPT: Illustrated 40 page book on enameling: Dept. "D", Thompson Co., 1539 Deerfield Rd., Highland Park, Ill. . . . Teacher's Workbook Bulletin of art projects with ink: Cushman & Denison Co., Dept. "D", 153 W. 23rd St., NYC 11. . . . Brochure on making art objects out of sheet aluminum: Metal Goods Corp., Dept. "D", 614 Rosedale Ave., St. Louis 12, Mo. . . . Catalogue of hundreds of art hobbycrafts which may be turned to profit: Thayer & Chandler, Dept. "D", 910 W. Van Buren, Chicago 7, Ill. . . . Large catalogue of art & crafts supplies for educators. (You must indicate school with which you are affiliated.): Leisure Crafts, Dept. "D", 528 S. Spring St., Los Angeles, Calif. . . . Data brochure on ball mills and other ceramic supplies: Craftool, Inc., Dept. "D", 401 Broadway, N.Y. 13, N.Y. . . . Interesting booklet on semi-precious stones and gems which are moderate in cost. Suggestions for inexpensive school projects in jewelcraft: Sam Kramer, Dept. "D", 29 W. 8th St., N.Y. 11, N.Y.

WHEN REQUESTING, please say: "As listed in DESIGN."

experiment in DESIGN

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lesson progressed. By using the manufacturer's water soluble Prang Blockout, mistakes could be quickly corrected, or the screen cleaned and reused. The children themselves mixed the textile colors and created their own designs. They did all necessary placement and overprinting. Working together, with a qualified teacher at their side, the children found delight in the obvious ease with which they could master an art medium ordinarily reserved for teen-agers. The materials, incidentally, were moderate in cost; two pints of blockout, one pint each of textile colors chosen and a couple of gallons of cleaner filled the needs of the entire class of forty.

Among the other projects, a particular favorite was mural painting, with each child assigned a complete panel for the execution of his original ideas. Some students worked entirely from imagination, others referred to old prints and library books for motifs. Because no effort was made to dictate how the work should be created, it was natural that some of the children merely copied, while a smaller percentage used reference data only to visualize forms outside their limited experience. The murals were rendered in tempera, or wax crayon, depending on the young artist's whim. They were done on white-coated masonite board. (Heavy cardboard could be substituted to keep within a budget.)

The forty children did not come out of the experiment as vastly improved artists; that was not the point. The true accomplishment lay in a realization that self-expression enriches a youngster's experience and is fun besides. ▲

basic projects in COLOR:

continued from page 165

decide to make the primaries as large squares, the intermediates as smaller rectangles or triangles. It's a matter of choice on your part.) When you have assembled all the colors and intermediates you wish, these are scrambled together and then a game is played by the students. They take turns—they may even be divided into two teams—in identifying each color that the teacher calls out. For example, the teacher says: "A warm primary color" (red). The first student must pick it out and place it on the chart. The teacher next may say: "The color made up of blue and yellow". The student either identifies it as green and puts it in position, or he drops out. The game is played until all colors are correctly chosen and placed in their proper position on the graph. If a mistake is made, the opening team may challenge the error and receive extra points. You can make up appropriate rules and scoring methods. Once you perfect your own version of the game you will have a fascinating project in color recognition ready to use in all your future classes. And, more important, you have made a difficult, "dry" type of lecture palatable to young people who, otherwise might shy away from any future dealings with this facet of art. ▲



what price OUR PEOPLE'S CULTURE?

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knowledge and experience in the art world. In this case they might find it understandable that the Howell bill calls for twenty-two ex officio members to help run the proposed agency. These members represent the various Federal departments, agencies and commissions that currently use the arts as handmaidens, so to speak, to promote their proper functions. Therefore, it would probably be necessary for them to relate in some such manner to the proposed National Memorial Arts Commission, one of its objectives being to coordinate all governmental art activities.

But practising artists are bound to hold reservations on the methods whereby H. R. 5397 suggests the fifteen appointive members are to be selected, as, for instance, in section 2, (2):

"The President is requested, in making appointments, to give due consideration to any recommendations which may be submitted to him by State, county, and municipal governments and by organizations in the fields of the fine arts, education, recreation or public affairs."

This might well lead to purely political appointments to that body of "fifteen eminent citizens" from which the powerful executive committee would be drawn. To professional artists, as well as to the average citizen, it would seem far wiser to request the President to solicit recommendations exclusively from the national organizations concerned with the arts, education, recreation and public affairs, and, moreover, have these organizations specifically named in the bill. From these names of eminent citizens fully qualified in the arts could surely be secured, and without possible taint of political appointment. ▲

EDITOR'S NOTE: The foregoing is a partial abridgement of Miss Reeves article in the Dec. 1953 issue of "Art Education", the organ of the National Art Education Association.

Since Miss Reeves article appeared, Representative Bolling (D., Mo.) has introduced into the House a companion bill to that mentioned which has a number of features not contained in the Senate version and which attempts to correct a number of the features criticized in the original (Howell-Celler) bill. The suggested improvements were arrived at after study by prominent members of the professional art world. Readers whose livelihood and interests are affected by measures such as these should make their viewpoints known and this can be best done by writing to Representative Samuel K. MacConnell, Chairman of the House Committee on Education and Labor, Washington, D.C.

coasters, paper weights, place cards at parties, and are very handy surfaces upon which to rest hot dishes and coffee pots. The most lavish use, of course, would be to inlay a tabletop with them.

MAKING A TILE TOP TABLE

The making of a tile top table is not difficult. It requires a basic table upon which to work, preferably square or rectangular, since this shape will allow the tiles to be fitted without having to cut them into odd shapes.

First, measure your flat topped table. Then estimate the correct number of tiles which will cover the chosen space. Allow about 1/16" extra between each tile; this amount will probably be necessary to hold the cement or non-staining adhesive you use to affix the tiles to the tabletop. Then, go right ahead and place your tiles, first applying a smooth coating of adhesive to their backs and across the tabletop. Press them firmly in position, wipe away any residue of cement, weight evenly and moderately and allow to harden for several hours.

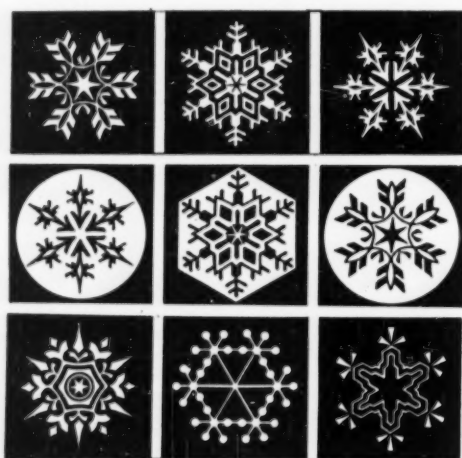
CHOOSING DESIGN MOTIFS

Where do you find satisfactory themes for your tiles? The most popular designs seem to be naturalistic or abstracted versions of trees, leaves, animals, birds and fruits or vegetables. Those with a flair for freehand rendition may favor Pennsylvania-dutch motifs. Modernists like to create bold, colorful tiles of such things as city streets, traffic lights, bridges and stylized automobiles. An excellent source of material is Clarence Hornung's "Handbook of Designs & Devices" (Dover Publishers, \$3.75; available thru this magazine's Book Service Dept.) This book contains almost two thousand basic designs and variations which may be adapted for use in tile making and also for any other design-craft. A few of its motifs are shown on this page.

Of course, it is always possible to inlay a table without actually painting a single tile—your design can be made of different tinted tiles, alternately arranged. Another possibility: lay the tiles down on the table top and sketch an overall design, rather than each tile containing a single unit or repeat.

SOURCES OF SUPPLY

If your town is not blessed with a tile dealer, you can order through the mail from manufacturers who specialize in such supplies (see Manhattan telephone directory.) Usually, though, they will not sell in lots smaller than two or three



TYPICAL MOTIFS for use in tile decorating.

cartons. A carton, dependent on the size tiles contained, holds either 90 tiles (6"x6"), 126 tiles (6"x4 1/4") or 180 tiles (4"x4" or slightly larger.) The small tiles can be obtained either flat or with a raised border. It is also possible to order elliptical tiles in the medium-size variety, or circular tiles measuring 6" in diameter (90 to a carton.)

And as a final thought, you can go ahead and make your own tiles. Simply roll out slabs of clay on the back of a sheet of oilcloth, using a rolling pin. Cut the slab with a sharp knife into the desired shapes and let them dry on a plaster bat. If they curl up slightly, weight them with a smooth board. When they are completely dry to the touch, you may fire them, glaze them or just paint on their rough surface "as is." For quantity work in a classroom this may be an economical solution. For better results, though, manufactured tiles are recommended. ▲

four thousand years of DOLLS:

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nikins to Queen Isabella of England as a means of displaying to her the latest in Paris fashions. These fashion dolls, complete with coiffure, elaborate wardrobes and even jewelry became the rage throughout the courts of Europe. Even the rules of war were amended so that no ship carrying fashion dolls might be considered as transporting contraband and they were given freedom of the seas. War or no war, the lords and ladies simply had to keep up with the latest fashions. It was not until the 18th Century, when fashion magazines were originated, that the grown-up withdrew from the world of dolls, leaving it exclusively to children.

The first doll arrived in America in the year 1607, when Captain John Smith brought one along with him to Jamestown. The Indians had never made any.

Today, doll making is a major industry, accounting for 25% of all toys produced. The annual doll population has been in excess of a quarter million produced every year since 1935 and is increasing as our human population soars in America. Doll making is also a highly popular hobby with young people and adults and has rich educational assets. Dolls unerringly reflect the life about them; can, in fact, help mold the character of those who play with them. Their construction is creative, they acquaint young people with the fashions and mores of their time.

The current trend is away from baby dolls and more toward the realistic. They are built to take washing and hard knocks and are pliable.

Readers who are interested in learning more about the how-to-make-it aspects of doll construction will find the following list of recommended books helpful. They may be obtained at most larger libraries, or may be ordered directly from your book dealer or the publisher. (In this case, please do not order through Design Magazine's book service. We have made no provisions for obtaining these titles at subscriber's discount prices.)

RECOMMENDED BOOKS ON DOLL MAKING

"Dolls to Make for Fun & Profit." Lippencott, Publishers, 521 Fifth Ave., N.Y., N.Y.
 "Complete Book of Doll Making." Greystone Corp., 100 Sixth Ave., N.Y., N.Y.
 "The Home Toy Shop." Harcourt-Brace Publishers, 383 Madison Ave., N.Y., N.Y.
 "How to Make Dolls for Pleasure & Profit." American Crayon Co., Sandusky, Ohio.
 "Dolls and Stuffed Toy Making." Dover Publications, 1780 B'way, N.Y., N.Y.

SOURCES OF SUPPLY FOR DOLL MAKING

American Handicrafts Co., 45 S. Harrison St., E. Orange, N.J.
 Modern Handicraft, Inc., 2401 Burlington, Kansas City, Mo.
 Ken Kaye Crafts Supply, 1277 Washington St., W. Newton Mass.
 Artistic Wig & Novelty Co., 227 W. 17th St., N.Y., N.Y.
 Aywon Doll Mold Co., 454 Broome St., N.Y., N.Y.
 Perfect Doll Molds, Inc., 101 Sixth Ave., N.Y., N.Y.
 N.Y. Doll Shoe Co., 27 Bleecker St., N.Y., N.Y.
 Tally-ho Trading Corp., 451 W. Broadway, N.Y., N.Y. (stuffing)
 World Waste & Fiber Co., 401 Broadway, N.Y., N.Y. (stuffing) ▲

the

RIGHT

way to begin

a few of the common problems faced by the beginner in china painting

IT is a common fault of beginners in a new art form to treat their materials carelessly after the first enthusiasm has passed. As a result they end up with a great deal of wastage, low quality work and a speedy lessening of interest because things just do not look good. China painters are no exception.

If you are using a palette to mix your colors, get into the habit of cleaning away gritty residue when the day's work is finished. Lint, hardened mixtures and discarded scumble should be cleared off the palette with a knife and the underlying area then cleaned with turpentine. It is a good idea to protect a palette from dust by placing it in a closed container when not in use.

Not all color is necessarily unfit for later use when dried or approaching tackiness. To keep the paint moist, add a few drops of clove oil or linseed oil. Hardened colors may be made more pliable by rubbing them moderately with a turpentine-soaked cloth. (Avoid lint.)

Manufactured oil paints are generally better than the ordinary amateur can mix himself from powdered pigment. However, avoid those colors which tend to be too loose or overabundant in oil base. These run together on your palette and are ready traps for every bit of lint and dust floating in the room. The best test for consistency is a visual one; the colors should stand up when piled.

Brushes used for painting with oils must be cleaned with turpentine after use and between each application of different colors. It is better, of course, to use a separate brush for each color during a working session, but if your budget does not permit this, at least have the sense to remove any foreign pigment before attempting to paint a clear, new color. India ink and watercolor brushes are not cleaned with turpentine. Use warm water for this purpose, adding a bit of mild soap if the color has caked. Store watercolor brushes point down, on wire holders or flat, after gently squeezing them semi-dry. A bit of camphor in the container will preserve them for protracted storage. Shape the tips.

Luster brushes are first cleaned with turpentine, then with alcohol and finally, rubbed gently along the palm until they are dry. Gold brushes are best cleaned with alcohol.

Most advanced china painters keep a jar of turpentine handy on their work table for rapid cleaning during the working session. Do not worry if the solution gets cloudy; the paint will settle to the bottom overnight. The next day you can pour off the turpentine and discard the old paint. This will save a lot of money.

If you use gold paint, keep another bottle of alcohol on the table, tightly corked. The gold will settle to the bottom and can be reused after refining. ▲

The student looks at LIFE:

continued from page 153

ary school students is not necessarily a result of greater technical skill. Technique is not always important. Vitality is the result of deeper insight into life. Our student creates because he experiences and observes. His inspiration stems from what he does, but also from what he finds in current events, literature, music, science, and the many other subjects with which he is in daily contact.

In contrast to the war composition, look at Composition 3. This winter scene is not only observation of a winter subject, but a strong recall of sensations and how things seemed to be. It is an example of selective realism, eliminating here, and emphasizing there. The composition is direct and fresh in treatment, and is not labored or worked over.

Creative students are both objective and subjective. They have learned to observe, report and interpret beyond the surface facts. They may put down ideas with spontaneity and directness, and yet may ponder the subject at length before committing ideas to materials, whether graphic or plastic, pictorial or decorative. The artist who profits from what he sees is one whose efforts are not only a challenge to his artistic skill, but also to his mind. While student work may seem clumsy and lacking in technical skill, the ability to discriminate and understand the essential qualities of things and then reduce them to essentials is one of the most significant happenings in the realm of creative expression. However, no matter how gifted a student may be, he will not make the most of himself without good instruction, for a good teacher can make his progress continuous and satisfying. A good teacher has the ability to interpret art so that the student can possess it at least in heart and understanding. Only when a teacher possesses the spirit of achievement, can he liberate the best qualities of his students.

What then should we try to encourage in the development of the creative student? The most important achievements would seem to be: (1.) Completeness and accuracy of observation. (2.) Ability to rise above the fear of distortion. (3.) Uniqueness of composition and the ability to bring objects into meaningful forms. (4.) Form and color discrimination and the ability to grasp essentials. (5.) The ability to draw upon vicarious experiences for creative ideas.

A new teacher may wonder how best to stimulate creative ideas. We should recognize the teacher's position as one of guidance, interpretation and inspiration. He should be in a position to turn to account the best resources of the student, to encourage initiative and independent judgment in the selection of projects. This is a teacher's basic responsibility. The teacher who is sensitive to the values of creativeness will seek new ways to develop greater sensitivity to the beauty of line, form and color; to the overtones of poetry, music and literature, together with an exposure to the best types of art available. This does not mean the indoctrination of the student with any set judgments on art. Our conception of values should be based upon as broad a treatment as possible, recognizing that there are a great many styles, each style possibly possessing unconsidered values.

We should keep the student in contact with the richest aspects of school life for creative interpretation. The teacher will, through various stages of development, open up new possibilities and new concepts. He does not control by dictation, but by guidance of what the student already possesses. Creative freedom, intelligently controlled, is the criterion for sound teaching. ▲

OIL PAINTING:*continued from page 160*

be used where fine, textured lines are required on a wet or dry surface. The sharp edge can also be used to remove dried paint in small areas.

back-of-brush: here's where your old, worn-out brushes can be put to use. The back tip is a textural device on wet paint and may be used similarly to the knife. Its coarse line is often used to depict grass and foliage. Most effective on a heavily painted surface.

round bristle: for textural effects where a rough or stippled surface is desired. Is properly held close to the ferrule, the handle against the palm, your grip closed about it as though shaking hands.

round sable: best used to depict fine lines. Hold loosely near far end of handle to create free flowing lines. For minutely precise detail work, hold it like a pencil, close to ferrule.

flat sable: good choice for glazing a painting and for imparting a high finish. Works best on smooth surface like gesso panel. Also good for superimposing one color over another without disturbing the passage just painted.

filbert: combines a number of the features of the round and flat bristle brushes. A soft sable filbert is resilient and thus can be used when doing a casein underpainting for which water is used as the medium. It does not tend to pile up paint like many other brushes, and is therefore recommended when an underpainting must be kept thin. Adapts itself to all painting mediums.

long-hair bristle: one of two "workhorses" for painters; with the short-haired bristle it does much of any oil painting. Its flexibility produces a fluid brush stroke.

short-haired bristle: has tendency to dig into a previously painted wet surface. Best used for direct painting outdoors when speed is necessary. The edge can make a fine line.

outline brush: a flat bristle brush, useful for drawing in the composition on your canvas prior to painting. Also used to outline areas. Edge can be used for fine to medium lines, depending on heaviness of stroke.

Learn to use these tools. You can't create a worthwhile painting simply by dipping one brush into all your paints and scrubbing it across the canvas. To improve your technique, use the right brush for the right job. ▲

DESIGNING FOR TEXTILES:*continued from page 170*

Metropolitan, the Museum of Natural History or their equivalents in your own community, armed with sketch pad, watercolors and colored pencils, seeking ideas.

The actual sketch is done larger than actual size—some designers work four or five times larger, but always in proper ratio. If large motifs are chosen, these should have swirling lines so that the ultimate purchaser would not be made to seem fat or to resemble an outdoor billboard. Small, intricate patterns are also avoided unless they are easy to reproduce. The design should be an integrated entity, not a series of disjointed fragments. When the fabric is to be worn, the motif must be eye-catching, but not so restless as to make the viewer walk along behind studying it!

Those who would enter the field of textile designing as a livelihood should enroll in a good school of specialization and then attempt to get trade school training or apprenticeship work, so they may become familiar with the problems of the people who actually manufacture the finished ma-

terial. Only by seeing things through the eyes of those who turn your art work into actuality can you expect to design well and successfully. ▲

ALL DODOES AREN'T DEAD:*continued from page 155*

There's more to this story but there's not room here. There was the woman who would liked to have learned to print fabrics so she could make her own drapes. Instead, she has a fairly good charcoal drawing hanging over her fireplace, for which she apologizes regularly. It's her own work. She and a few others stayed in the class all semester. One of them learned to draw quite well and he got an "A." Now he's a commercial artist who does jobs for an account executive in an advertising agency. (The executive is creative but never had time to learn to draw.)

If there is a moral to this hypothetical fable let it be that the fundamentals for art in public education are comprised of the *answers* to the art *needs* of the public we teach.

Anonymous, M.A. and his friends are concerned with the time when "art educators will plan intelligently so that the curriculum and methods of one school will not be at wide variation with those of another." My concern is, when will the variation be *wide enough* to meet the art needs of each community and each individual in those communities?

How long we will have to labor under the delusion that the *sine qua non* of art is two dimensional delineation comprises a ponderous question. To make this the basis of a philosophy for art education is, flatly—a sad situation. Until we learn that we are not playing checkers with children so that each of their diameters must fit into a square, I hope that *Anonymous, M.A.* will have to put up with progressive art teachers, who, although they realize that they are not totally qualified as experimenters, have at least grasped the idea that some of the pupils are, and allow them to start with their own needs. ▲

A CAREER IN INDUSTRIAL DESIGN:*continued from page 175*

leading professional organization to which its practitioners may belong is the Society of Industrial Designers, which at this time numbers 140 participating members. These members are responsible for a large percentage of the high quality architectural integration, packaging and product designing with which you, as a consumer, come into contact every day. As in any competitive field, creative imagination which can be translated into practical application is at a premium, and the newcomer possessing this quality should find excellent opportunities awaiting him. ▲

HERE WE ARE IN SCHOOL—SORT OF:*continued from page 177*

school facilities. First there was a depression, then a war, then post-war inflation, rearmament, another conflict. Maybe there's never a good time for education—unless we decide the future of this country has a priority, that the next generation is important and that the time to build schools is whenever they're needed.

Meanwhile, the children keep coming along, and more of them than ever. The population of the U. S. is now close to 160 million. The bumper baby crops of World War II are already jammed into the elementary schools; in a few more years they'll be crowding the high schools. In addition, Mr. McGrath reported, "the birth rate has been increasing every year and there is no indication it will fall. These children must get their education *now* as they grow up, or they will not get it at all." ▲



PHOTOGRAPH BY RICHARD HEATIE

YOU are part of their prayers...

ONE MORE SPRING has come to our spinning earth. The dark soil stirs: the vines revive. Who can doubt now that the resurrection and the life are real? It is a time for joy and hope; a time for faith; and never, surely—never—a time for despair...

Yet thousands of Americans will come this week to the church or temple of their choice—unjoyously, with despair in their hearts—to pray for a miracle.

They are the lovers of the doomed. They have listened to the most terrible words that those who love can ever hear:

"I'm sorry... Your wife... Your mother... Your brother... Yes, Cancer. We discovered it too late..."

In so little time now, they must learn to live alone. For those they love will die: a year from now; a month from

now; a few weeks, more or less. Only a merciful miracle can change the story: the final, sure *cure* for cancer. It is for this they pray.

And you are a part of their prayers. For man is the instrument of God's works. The miracle men pray for, in the battle with man's cruelest enemy,

must come from the laboratories of men... the laboratories *you* support, through your contributions to the American Cancer Society.

You can turn the page now—and forget about the whole thing in twenty seconds. Or you can pause and consider how much *you* want to give.

American Cancer Society

Cancer
Man's cruelest
enemy
strike back
Give

GENTLEMEN:

- ☐ Please send me free information on cancer.
☐ Enclosed is my contribution of \$
to the cancer crusade.

Name.....

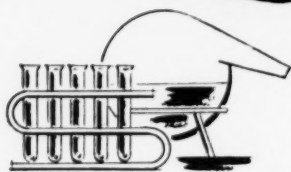
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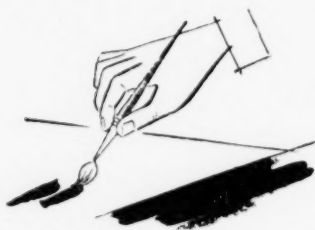
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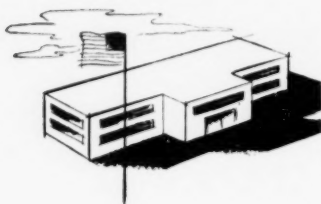
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